

Massachusetts College of Art Fall '84



Professional & Continuing Education

Tom O'Hara (1920-1984)

This issue of the MassArt continuing education catalog is dedicated to Tom O'Hara, Professor of Illustration, who died suddenly in January. Tom was a much loved teacher at the college since 1949. He was completely dedicated to drawing, painting, and teaching, and to his students. To many of us, he was one of the rocks upon which this college was built.

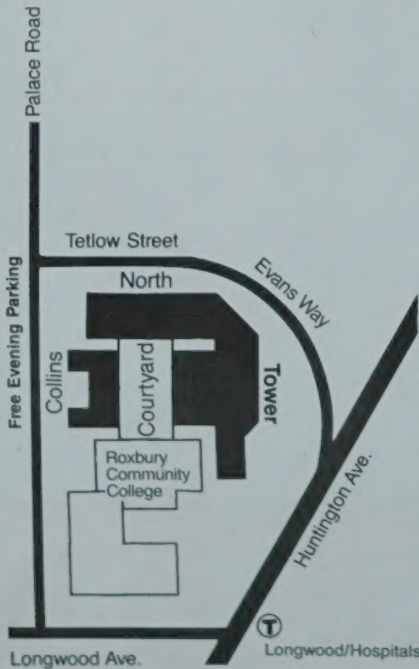
Since 1969, NASA retained Tom to draw and paint scenes of the nation's space program, and his paintings are now part of a permanent revolving exhibition at the Smithsonian Institution. In appreciation for his contributions in recording the space program for posterity, NASA flew one of Tom's paintings into space onboard the Space Shuttle *Challenger* in April. We can't match that, Tom, but in appreciation for what you gave us here at the college, we can send out a few of your drawings to everyone who receives this catalog.

Subj. Index

Continuing Education
Massachusetts College of Art
6th Floor, Tower Building
621 Huntington Ave.
Boston, MA 02115
Phone 232-1555

Every effort will be made to offer courses and programs and follow policies described in this catalog; however, the college reserves the right to make changes in courses, programs, and policies as circumstances dictate. A listing in this catalog is no guarantee a course or program will be offered in any given semester. This catalog is published at no expense to the Commonwealth of Massachusetts.

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- We group courses under these six departments:
- Art Education
Critical Studies
Design
Media and Performing Arts
Fine Arts 2-Dimensional
Fine Arts 3-Dimensional
- We also group non-credit offerings under the category "Special Programs" on pp. 10-11.
- To read about an item in the following list, look under the indicated department in either Course Descriptions, pp. 6-7, or Schedule, pp. 8-9, or if it's a special program, on pp. 10-11.
- Abstract Painting *Fine Arts 2D*
Aesthetics *Art Education*
Anatomy *Fine Arts 2D*
Animation *Media & Performing Arts*
Art Education *Art Education*
Art History *Critical Studies*
Calligraphy *Design*
Ceramics *Fine Arts 3D*
Children's Book Illustration *Design*
Color *Design, Fine Arts 2D*
Color Photography *Media*
Commercial Art *Design*
Computer Graphics *Design, Special Programs*
Computer Programming *Media & Performing Arts*
Conceptual Drawing *Design*
Contemporary Art *Critical Studies*
Creative Writing *Critical Studies*
Curriculum Development *Art Education*
Design *Design*
Developmental Theory *Art Education*
Drawing *Fine Arts 2D, Special Programs*
Enamelling *Fine Arts 3D*
Etching *Fine Arts 2D*
Filmmaking *Media & Performing Arts, Special Programs*
Foundry *Fine Arts 3D*
Glass *Fine Arts 3D*
Graphic Design *Design*
History *Critical Studies*
Illustration *Design*
Imaginative Drawing *Fine Arts 2D*
Jewelry *Fine Arts 3D*
Kiln Design/Construction *Fine Arts 3D*
Layout Techniques *Design*
Lectures *Special Programs*
Life Drawing *Fine Arts 2D*
Life Painting *Fine Arts 2D*
Lithography *Fine Arts 2D*
Metals *Fine Arts 3D*
Michelangelo Seminar *Critical Studies*
Mural Painting *Fine Arts 2D*
Music Improvisation *Media & Performing Arts*
Oceanic Art *Critical Studies*
Painting *Fine Arts 2D*
Papermaking *Fine Arts 3D, Fine Arts 2D*
Photographic Printmaking *Fine Arts 2D*
Photography *Media & Performing Arts, Fine Arts 2D*
Portrait Drawing *Fine Arts 2D*
Portrait Painting *Fine Arts 2D*
Printmaking *Fine Arts 2D*
Production Techniques *Design*
Psychology *Art Education*
Renaissance Painting Techniques *Fine Arts 2D*
Sculpture *Fine Arts 3D*
Signpainting *Fine Arts 2D*
Silverpoint/Metalpoint Drawing *Special Programs*
Sociology of Art *Critical Studies*
Stained Glass *Fine Arts 3D*
Still Life Painting *Fine Arts 2D*
Teaching Art Education
Technology & Change *Critical Studies*
Television *Media & Performing Arts*
Typography *Design*
Video *Media & Performing Arts*
Visual Communication for Designers *Design*
Watercolor *Fine Arts 2D*
Weaving *Fine Arts 3D*
Wheelworking *Fine Arts 3D*
Women & Film *Special Programs*
Woodcut *Fine Arts 2D*
Writing *Critical Studies*

2&3

Courses

Who:

You. The program's students vary widely in their backgrounds, ages, needs, and nterests. There are no admission requirements (unless noted in a specific course description), and all adults are eligible. High school students may register on an audit (no credit) basis, and those who have completed the eleventh grade may register for credit.

Faculty. The program's faculty are teachers and professionals in their areas. They have met the same standards for qualification as their counterparts in the full-time program, and many teach in both programs. **For information about individual faculty, see p. 12&13.**

What:

Courses. There are more than 100 in a wide variety of art and art-related fields. To get an idea of what's offered, or to hunt for something in particular, look at the *Index* (listed alphabetically) on this page, or at the *Schedule* (listed by department and day of the week) on p. 8&9. **For actual course descriptions, listed by department, see p. 6&7. Day Program courses are also available to continuing education students on a limited basis. See p. 6**

Credit. All courses are 3-credit unless otherwise noted. Those numbered from 100 to 299 may be taken for undergraduate credit; those from 300 to 499 for *either* undergraduate or graduate credit; and those from 500 to 599 for graduate credit only. All courses may be taken on an *audit basis* (no credit) when space is available. **For more information, see p. 14.**

When:

Courses meet chiefly one evening per week, beginning September 17 and ending December 20. **See p. 8&9.** A few daytime courses are offered through this catalog (see p. 8&9), and a limited number of spaces in regular day program courses are available to continuing education students through a special arrangement (see p. 6).

Where:

Longwood Building on Brookline Avenue near Children's Hospital. *North, Collins and Gym Buildings* off Palace Road, and *the Tower* on Huntington Avenue, both formerly the Boston State College Campus. **See map on p. 5. Locations of specific courses are announced by postcard.**

How:

Register August 20-September 6, weekdays, noon-7pm. You can register by mail, in person at the Continuing Education Office on the sixth floor of the Tower Building, Huntington Avenue or, if you have Visa or Master Card, by telephone (731-0275). **For more information, see p. 15.**

Costs:

1. **Once-per-semester** (registration, library, student services, I.D. fees).....\$44
2. **plus tuition per course:**
Audit (no credit)\$135
or
Three Undergraduate Credits\$165
or
Three Graduate Credits\$195

3. **plus Lab Fee:**
This varies with each course; it covers supplies and /or maintenance of the studio area used by a specific course. The amount is listed with each course description and schedule listing.

For more information about costs, see pp. 14&15.

Explore

Faculty Exhibition:

August 28 to September 7, Tower Building, 2nd floor, 621 Huntington Avenue. Open weekdays, noon-7pm.

Opening Reception:

Meet our faculty and talk to them about their work and their courses. Tuesday, August 28, 5-7pm.

Sample Classes:

Attend free sample classes. Seating on a first-come first served basis.
• Photography, Mon, Aug27, 7-8:30pm, Longwood Building, Room 104
• Computer Graphics, Tues, Aug28, 7-8:30pm, Tower Building, Room 729
• Drawing, Wed, Aug29, 7-8:30pm, Collins Building, Room 152
• Loom Weaving, Thurs, Aug30, 7-8:30pm, Longwood Building, 4th Floor

Advising:

Do you have questions about our day and evening courses, about our degree and certificate programs, or just about an art college in general? Call us to make an appointment to talk to the staff member of your choice. Call 731-0275 (or 232-1555).

Contents

Special

Special Programs and Events See pp.10&11.

Beginning Bookbinding
Evening workshops.

Courses at Cooperating Institutions
Courses at Massachusetts art institutions offered with credit through this college.

Excursion to Peru with Russell Doucette

New Perspectives on Prehistoric Art
Friday evening slide lectures.

Saturday Studios for Young People and Adults

Silverpoint and Metalpoint Drawing
Evening workshops.

Your Old House
Home Renovation Workshops.

Gem Carving Workshops

Women in Film
Screenings and discussions.

Services

Student Services Now Available

All students who register in credit courses through the Program of Professional and Continuing Education will now be eligible for a wide range of student services. A valid MassArt photo ID will be required for access to any of these services. For more information contact the office or institution listed below:

Placement and Career Counselling, the Placement Office at MassArt, 6th Floor, Tower Building, phone 232-1555 ext. 384, open Monday through Friday 9am-5pm, and until 8pm on Tuesdays and Wednesdays.

Museum Admission, the Museum of Fine Arts, 465 Huntington Avenue, recorded information line 267-9377, open 10am-5pm Tuesday through Sunday, until 10pm on Wednesdays, and the West Wing only until 10pm on Thursdays and Fridays; the Institute of Contemporary Art, 955 Boylston Street, phone 266-5152, open 11am-5pm Wednesday through Sunday and until 9pm on Fridays.

Recreational Facilities, for information about the weight room, basketball courts, raquette ball courts, sauna, rowing machines, and the English High School swimming pool, contact the Recreation Office at MassArt, Gym Building, phone 232-1555 ext. 511, open Tuesday and Wednesday 5-9pm, daytime hours to be announced.

Lectures and Films, for information about visiting artists, lectures, and films, including Wednesday evening screenings by the MassArt Film Society, call the MassArt Hotline 739-0794 or pickup a MassArt Newsletter at the Tower, North, and Longwood lobbies. For the slide lecture series on prehistoric art, see pp.10&11

Evening Parking, present your continuing education ID and park for free after 5pm at these lots: Palace Road Lot at the corner of Palace Road and Evans Way, access via Longwood Avenue and Palace Road. Longwood Building Lot behind the Longwood Building, access from Longwood Avenue.

Degree

Degree and Certification Programs

Admission to these programs is competitive. Contact the Admissions Office for more information.

Bachelor of Fine Arts, full-time and part-time, daytime and evening

Graphic Design Certificate, part-time, evening

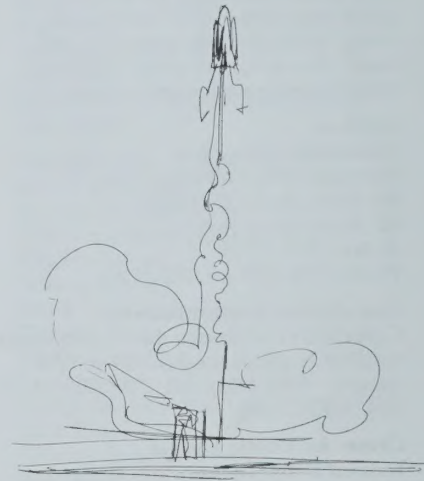
Master of Fine Arts, full-time, daytime

Master of Science in Art Education, full-time and part-time, daytime and evening

Certification in Teaching Art, full-time, daytime

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President's Message

Massachusetts College of Art is a state-supported professional college of art.

Among the nation's art colleges, we offer a unique combination: a self-governing status which insures our vitality as an independent professional community and a public status which challenges us to support, and to help determine, the relationship between art and society.

As a professional college, our central purpose is to offer an environment in which each student can realize maximum potential as a creative individual. This environment's key elements are a diverse faculty of artists, designers, and educators dedicated to the highest standards of professional work; a flexible curriculum encompassing the broadest possible scope of studio and academic disciplines; and well-equipped technical facilities to support specialized programs.

As a state-supported college we can offer more than studios, classrooms, and seminars. Our students share in programs and projects that serve a community that does not end a few miles from campus but extends throughout the Commonwealth of Massachusetts. The people of Massachusetts support the college, and our faculty and students proudly bear an obligation to enhance the state and to serve its people. A student's work outside the campus can be equally as rewarding and academically important as work performed within the context of the established program.

Of course, the most critical factor in any learning is the commitment of the individual student. A meaningful educational process begins with the energies and ideals of its student body. Professional study in the arts, moreover, requires a special level of dedication.

At the College of Art, we individually accept a continuing challenge for creative growth, and we jointly share new opportunities for public service.

John F. Nolan, *President*

4&5 General

Accreditation

Accredited by the National Association of Schools of Art and the New England Association of Schools and Colleges.

Adaptive Environments Center

Located on the eleventh floor of the Tower Building, this center provides design training and consultation to human service and educational staff, families, and individuals with disabilities as well as to design professionals and students. It emphasizes self-help design—teaching people who aren't designers how to incorporate design skills in their daily lives and work. The Access Hotline, 739-0088, provides information and referral.

Address

Continuing Education

Massachusetts College of Art

6th Floor, Tower Building
621 Huntington Ave.
Boston, MA 02115
Phone: 731-0275 (or 232-1555)

Cancellation Announcements

Cancellation of classes due to inclement weather is announced on these AM stations: WBZ (103), WHDH (85), WEEI (59), WRKO (68).

Center for Public Design

Located at the college, this faculty-run office provides the public sector with professional services in architecture, graphic design, industrial design, and general consulting. Its clients include municipalities, community groups, and state and federal agencies.

Darkroom Facilities

Continuing Education students enrolled in photography courses have access to the darkroom facilities on the first floor of the Longwood Building. During the fall and spring semesters the facilities are available Monday through Thursday from 5pm to 9pm, and at other times by arrangement with the Photography Coordinator. Hours during the summer semester are posted.

Design Management Institute

The Design Management Institute is a collaboration between the college and industry. The Institute's staff research design programs and conduct an annual conference on Nantucket and frequent seminars for corporate design managers. Its purposes are to communicate management techniques as applied to design groups and to facilitate better understanding by business management of design disciplines.

Design Research Unit

This student-run office at the college provides design services to the public. Its clients have included the American Red Cross, Boston's MBTA, and the Boston 6.

Equal Opportunity/Affirmative Action Policy

Massachusetts College of Art is firmly committed to Equal Opportunity through Affirmative Action and takes active measures against discrimination in all areas of the college's operations. The Office of Affirmative Action is responsible for developing policies, procedures and programs toward achieving equal employment and equal educational opportunities. All officials, managers, and supervisors are charged by the college with the responsibility for the implementation of affirmative action policies and programs in their respective areas.

Employment

Massachusetts College of Art is an Equal Opportunity/Affirmative Action employer. It is the policy of the college that all applicants for employment will be considered, that all persons employed including management, faculty, staff, technical, and all others, will be treated fairly and that personnel actions will be administered without regard to race, color, religion, sex, age, national origin, veteran status, or physical or mental handicap. Such action includes, but is not limited to the following: employment, tenure, transfers, lay offs and terminations, recruitment and recruitment advertising, rates of pay, salary, fringe benefits, and other forms of compensation, selection for training and all of the college's sponsored social and recreational programs.

Education and Student Services

Massachusetts College of Art will consider all applicants within its geographical guidelines and will assure that all students in any of its educational programs, including the day school, the Professional and Continuing Education, student internships, educational exchange programs etc., are treated fairly, and that all student activities and student service including but not limited to psychological counseling and health care, are administered without regard to race, color, creed, religion, national origin, sex, age, veteran status, or physical or mental handicap.

Contractors and Sub-Contractors

Massachusetts College of Art's commitment to the principles of Affirmative Action shall be applied to purchasing with the objective of achieving and fostering greater minority and female business enterprise participation in the college's procurement activity. Massachusetts College of Art also encourages socially or economically disadvantaged business owners to bid on the college's contracts.

This policy is in conformance with state and federal laws and guidelines regarding equal opportunity including Executive Order 11246 as amended, Revised Order No. 4, Equal Pay Act of 1963, Titles VI and VII of the Civil Rights Act of 1964, Age Discrimination Act of 1967, Title IX of The Higher Education Amendment of 1972, Veterans Assistance Act of 1972, Sections 503 and 504 of the Rehabilitation Act of 1973, and Executive Orders No. 74 as amended and No. 143 of the Commonwealth of Massachusetts.

History

Founded by the Commonwealth of Massachusetts in 1873 as the Massachusetts Normal Art School, it became the Massachusetts College of Art in 1959.

I.D. Card

Loss should be reported to, and arrangements made for replacement with, Security.

These cards are necessary for admission to buildings and parking, and useful in obtaining student discounts from many Boston businesses and institutions.

Library

The library maintains large circulating collections of books, periodicals, slides, films, video-tapes, audio-tapes, records, prints, microfilm 8mm film loops, and pictures.

The book collection is approximately 60,000 volumes. Open stacks encourage browsing and allow easy selection of research materials. The professional library faculty provide instruction in the use of the collection, if assistance is needed.

The film and video collection of over 500 titles is devoted to film history, art education, interviews with famous artists, and works of art. The slide collection of 60,000 is devoted to the history of art with a special emphasis on the Twentieth Century. Most of the slides are in color.

Located on Floor "C" of the Longwood Building, its hours during the fall and spring semesters are Monday through Thursday from 8:30am to 8:00pm, and on Friday from 8:30am to 5pm and during the summer, Monday through Friday from 8:30am to 4:30pm.

Lost and Found

This department is in the Security Office in the Tower Building. The College cannot assume responsibility for loss or damage to equipment.

Media Services

Slide projectors and other A-V equipment can be reserved in advance from the Media Services Office. A valid MassArt ID must be produced when borrowing equipment. Students are financially responsible for loss of or damage to equipment.

Parking

Evening parking is free for continuing education students and faculty who present a valid MassArt ID card after 5pm. At the Huntington Campus, park in the Palace Road Lot at the corner of Palace Road and Evans Way (access via Longwood Avenue and Palace Road). At the Longwood Building, park to the rear of the building (access from Longwood Avenue). Daytime parking for faculty is available at the Longwood and Huntington Avenue lots for a fee. Contact the college's business office. Daytime parking for students is available only at the Huntington Avenue Lot for a fee. Present your valid MassArt ID to the MASCO office at 221 Longwood Avenue to be able to buy coupons.

Payment Obligations

It is the policy of the college, that students or former students who are listed by the financial office as having unpaid debts for tuition, room, board, medical, or other college-related charges where said debts have not been discharged by operation of law or where deferred payment of said debt has not been agreed to by said college, will not (1) be issued any diploma to which said students might otherwise be entitled; (2) be permitted to register for any program which said students might otherwise be eligible; and (3) be furnished a certified copy of any transcript (unless said transcript is needed to obtain any benefits related to service in the United States armed forces) although said students will be entitled, upon written request, to inspect and review uncertified copies of their transcripts.

Professional and Continuing Education Office

This office functions as the registrar's office, business office, planning office, and general administration office for the Program of Continuing Education. Staff members welcome questions and suggestions. Located in the Tower Building, the office is open Monday through Thursday from 11am to 7pm when classes are meeting, and from 9am to 5pm on Fridays and during periods when classes are not meeting.

Public Transportation

The Tower, North, Collins, and Gym buildings are serviced by the Arborway/Huntington Ave., and Northeastern cars of the Green Line, letting off at the corner of Longwood and Huntington. The Longwood Building can also be reached by taking either of the buses which travel on Brookline Avenue: the Chestnut Hill bus (between Kenmore and Chestnut Hill Station via Brookline Village) or the Brighton Center bus (between Kenmore and Brighton Center via Brookline Village). The MBTA information line is 722-3200.

Safety in Studio Areas

Toxic materials, toxic vapors and gasses, and dangerous machinery are among the potential health hazards encountered by the studio artist. Students and faculty are urged to (1) familiarize themselves with possible health hazards in the areas in which they are working, and (2) utilize all available techniques and equipment to minimize hazards. In some areas the use of respirators or safety goggles is a requirement at the college.

Pregnant women, persons with respiratory problems, and persons placed under physical restrictions by their physicians *must* make their conditions known to instructors as soon as courses begin. Instructors with students in the above-named conditions *must* discuss each case with the college's Nurse. In some cases the college may insist that a student withdraw from a course.

Occupational hazards technology is rapidly growing and changing. Students and faculty with information, ideas, and concerns, or even just worries and suspicions are urged to contact the College's Committee on Safety by calling the Nurse.

Safety Outside the Building

Students, faculty, and staff arriving at or departing from the college after dark are urged to be careful. As with many city college campuses, the building's neighborhood sees little pedestrian traffic after working hours. Those leaving the building, especially women, should walk in groups. In case of any difficulty or worry, please seek help immediately from the security guard at the front desk. If you have any questions, feel free to contact the Chief of Security.

Information

Space Reservation

The auditorium, classrooms and special areas may be made available or rented to outside users for college-related activities. Please contact:

Auditoriums, cafeteria: Public Space Division

Classrooms: Registrar, for use between 9am and 5pm, or Continuing Education Office to use after 5pm and all day during the summer.

Space 46: Media & Performing Arts

All rental arrangements must be confirmed and approved by the Business Office.

Special Needs Access

Nearly all courses offered by the College are accessible to wheelchair users. If you use a wheelchair or have other special needs, please notify the Continuing Education Office at the time of your registration so that we can provide the best possible access.

Student Records

According to Family Education Rights and Privacy Act of 1974 (Buckley Amendment), individual students have the right to review all official records, files, and data related to them and the right to challenge the accuracy of the contents of such records. Further, the Act prohibits colleges and universities from releasing personally identifiable information.

Visitors

Visitors are welcome at all times to view exhibitions of the college. Those seeking meetings with administrative officers or faculty members should arrange appointments by writing or calling. Visitors to classrooms gain prior permission from the instructor.

Visual Learning Resource Center

This room is a valuable asset to art-makers who are interested in education. It provides a comfortable environment for meetings and study and houses (1) art education reference materials and a collection of open education curriculum materials and (2) the Center for Visual Learning publications, articles by MassArt Art Education Department faculty and graduate students on issues and research in art education.

Use of College After Hours

Operating hours of the college are posted during the semester. In the event students wish to work beyond these operating hours, a form must be obtained from and signed by the Chief of Security.

Commonwealth of Massachusetts

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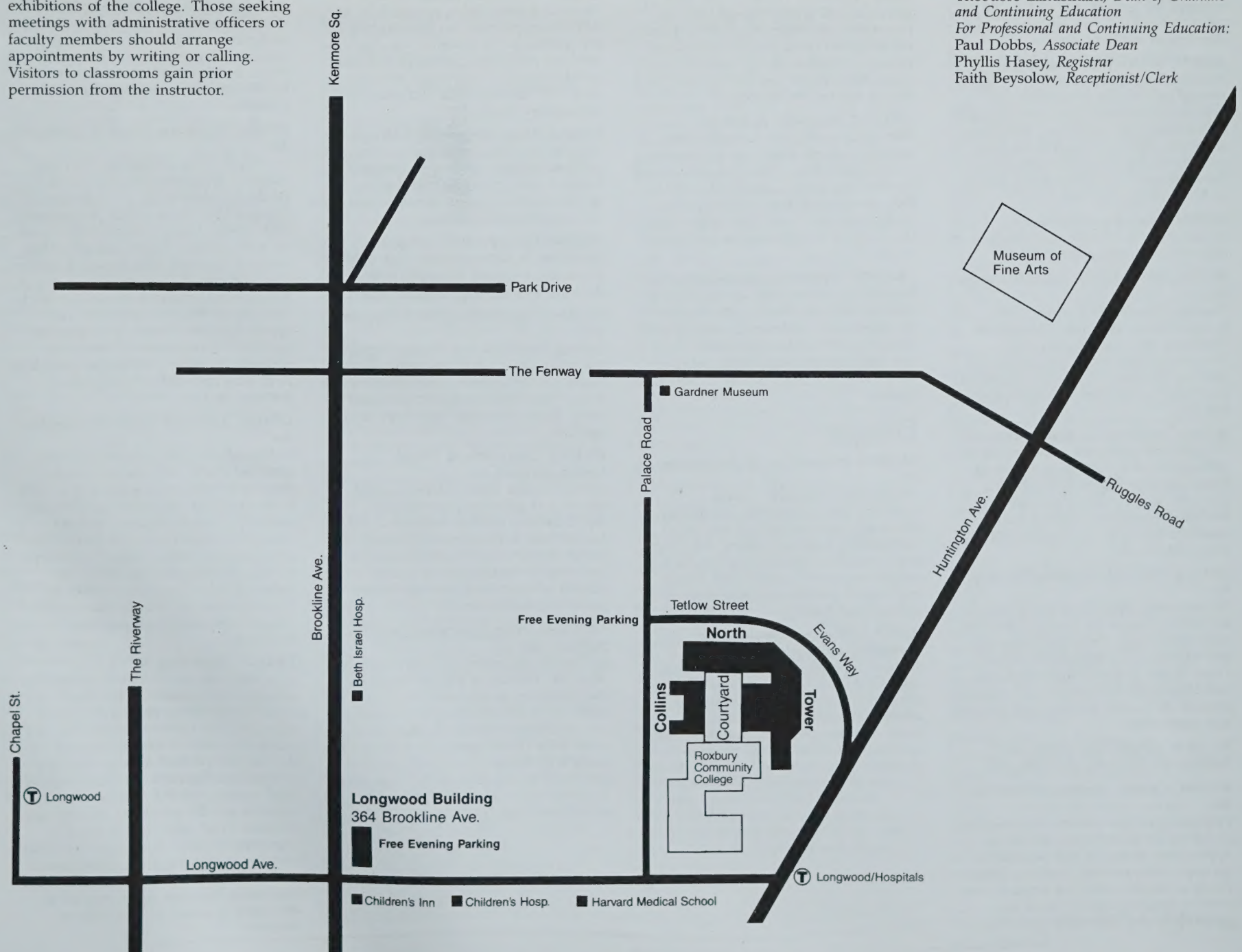
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Phyllis Hasey, *Registrar*

Faith Beysolow, *Receptionist/Clerk*



6&7 Course

All courses are 3-Credit unless otherwise marked. Courses numbered in the 100-299 series may be taken for undergraduate credit. The 300-499 series may be taken for either undergraduate or graduate credit. The 500-599 series may be taken for graduate credit only. Tuition options for a 3 credit course: Graduate Credit \$195; Undergraduate Credit \$165; Audit (no credit) \$135.

Additional Daytime Courses Now Available

In addition to the daytime courses listed here, continuing education students are now able to register, on a space-available basis, in some of the daytime courses offered through the full-time degree program. A list of possible courses will be posted in the Continuing Education Office; but actual available spaces will not be identified until Monday, September 10. Students will be registered into those spaces *in person only* on a first-come first served basis beginning at 10am Monday, September 10. The tuition, fees, registration form, and all procedures and policies will be the same as for continuing education courses. Interested students should note that some of these daytime courses will have already begun, and that students registering under this arrangement will miss the first class meeting.

Art Education

AE305-C Curriculum in the Visual Arts 3cr

Explores the philosophical, socio-cultural, and personal issues that shape teaching practices. Through readings and critical analysis of existing models, students will have the opportunity to design individual solutions to curriculum problems in the visual arts.

AE423-C Psychology of the Viewer 3cr
A review of the literature which explores the growth and change of the viewer's cognitive and emotional understanding of aesthetic objects.

AE477-C Museum Internship 3cr
Provides a field-based setting in which trained interns can implement and evaluate museum educational programs and administrative policies. Additional seminars will be devoted to analysis and discussion of student internship. Prerequisite: Psychology of the Viewer or Museum Curriculum.

AE500-C Graduate Seminar 1.5cr
Explores topics of in-process research of students and faculty members.

AE502-C Art & Developmental Theory 3cr
Examines the major theories and research on development changes in childhood and early adolescence. Discusses issues relative to cognitive/affective/perceptual/social development and their implications for children and teachers.

AE504-C Problems in Aesthetics 3cr
Surveys and discusses issues in the philosophy of art including nature of form, whether beauty and aesthetic value are merely subjective, and the relationship between art and truth. Readings from Dewey, Langer, Bell Wittgenstein, etc.

AE51X-C Curriculum Follow-Through 3cr
School-based curriculum development for participants in the Institute for the Arts' Artist/Educator InterChange project who have completed the course, From Studio to Classroom. Students will implement curriculum and maintain journal, document project, and generate new curriculum.

For more information, contact the Institute for the Arts, (617) 338-3073.

AE560-C College Teaching Internship 3cr
Prepares graduate students for teaching at college level. Assigns students to appropriate studio faculty member as an apprentice/assistant teacher. Concurrently a student attends a seminar concerning teaching issues for all participants in this internship program.

Critical Studies

CSA101-C Introduction to Art History (Analysis and Style in the Visual Arts) 3cr

A course introducing the student to the vocabulary of visual analysis, and to the historical succession of styles in Western Art: such as medieval, renaissance, baroque, and modern.

CSA5XX-C Michelangelo
A seminar introducing the student to Michelangelo, through an in-depth study of his works in sculpture, painting and architecture. Explores the contemporary formal & ideological context of his life's work, his inspirational sources & the birth of the new notion of "genius."

CSA308-C Oceanic Art 3cr
Explores with the students far away places in time and geographic loci which have produced significant and fascinating art forms. Magical, mystical, often robust sometimes delicate, forms that reflect loves, fears, hopes and beliefs of the Polynesians, Melanesians and Aborigines of Oceania as well as the primitive and sophisticated arts of Southeast Asia, including Indonesia, Sumatra, Cambodia and Thailand. Also, included are glimpses of the Arts of Primitive Africa and of the Ancient and Medieval Americas including the Eskimo Culture.

CSB359-C Technology and Change 3cr
How technological advancement triggers social, economic, political, and even intellectual and artistic change. The key inventions and their significance, from the irrigation canal and the ox-driven plough to nuclear energy and the computer, from Egypt and the Ancient Near East to the uncertain present.

CSB372-C Sociology of Art 3cr
The social world, the historical time, and the cultural milieu are all present in the work of art. Does the work reveal them in any way? Can the work be fully understood and accurately interpreted without them? How relevant is the study of the broader social context of art?

CSC100-C Written Communication 3cr
Emphasizes the writing of correct and effective English. Six to eight themes are required in addition to reading and discussion of outstanding pieces of fiction and non-fiction. Writing assignments range from subjective to research topics.

Design

AD223-C Introduction to Architecture 3cr

Introduction to issues of form, sociology, place, material, community, landscape, and ecology as they affect architecture. Lectures, slides, field trips and critiques of existing building will be supplemented with controlled design exploration problems using specified architectural parts.

AD329-C Freehand Drawing for Designers and Architects 3cr
Focuses on naturalistic freehand drawing as a means for the architect, urban planner, designer, and illustrator to analyze structure, composition, and form. Thistles, peppers, pomegranates, and old shoes are among objects drawn.

AD460-C Adaptive Environments I 3cr
Provides people (having little or no design experience, who do not necessarily intend to enter the design profession) the opportunity to understand how designs evolve. The intent is to demystify this process, and to help students become aware of how environments inhibit people from achieving goals or encourage them to do so. The research tools participants acquire in this course permit people to display in concrete terms how environments are used. Students learn to identify environmental issues, "read" blueprints, measure a room accurately, draw it to scale and build a simple model to scale.

CP100-S Color Studio 3cr
Explores the phenomena of color as a means of expression. Analyzes perceptions of color and critiques the use of color in 2D compositions.

CP101-C Design Seminar 3cr
Develops broad understanding of fundamentals of design, visual perception and communication. Attention to research, process, problem solving and "visual language."

DE201-S Calligraphy 3cr
A first study of the elegant 15th century humanistic hand known as the Cancellerescha Corsiva. The alphabet used in the course is an extension of the work of such 15th century writing masters as Arrighi, Tagliente, Palatino, Mercator and Yciar.

DE212-S Two-Dimensional Design 3cr
Problem solving as an approach to the 2-D design process. An introduction to the techniques of research, idea generation and evaluation, development and communication. Continued attention to craft, skill development and material application expected.

DE213-S Three-Dimensional Design 3cr
Approaches 3-D design process through problem solving. Objectives include research, idea generation and selection/evaluation, design development and visual communication.

DE224-S Conceptual Drawing 3cr
Considers how to mentally and physically visualize concepts. Stresses drawing and keeping a sketch pad.

DE261-C Copy Writing for Designers 3cr
Writing headlines and short paragraphs for advertising, public relations and visual presentations. In-class exercises in print, radio and TV. media presentations. Guest lecturers, field trips to ad agencies.

DE309-C Computers & Visual Communication 3cr
Surveys major topics related to computers and graphics professionals; topics include history, technical background & transcending jargon, consumer skills, educational software, A/V presentation techniques, fine arts, teletext & videodisks, the animation process & future trends.

DE310X-C Using Computer Graphics Software 3cr
A "hands-on" course for students to explore the making of graphic art using the computer to generate, modify, enhance or retouch images. Students are encouraged to use auxiliary equipment with the computer, and to experiment with various ways that the computer can be used in the generation of projects. Prerequisite: DE309 or equivalent experience.

DE335 Book and Periodical Design 3cr
Explores the development of multiple page format publications. The various publication formats analyzed to determine construction of publications, ie. editorial-visual mix, editorial-visual advertising balance, format consistency and grid structure. Guest lectures and field trips to publishing house and printer. PERT charts as production control are studied and developed.

DE354-C Interior Architecture 3cr
Varied architectural spaces and styles are studied with the end result being the design and re-design of space in 2-dimensional or 3-dimensional presentational form.

DE360-C Typography Lab 3cr
Professional use of typography as a graphic image. Exposure to a variety of foundry type, and to printing on proofing presses. Practice in setting and printing type, images and in integrating typography with other graphic arts. Introduction to the history of the written image and typography through slides and discussion. Introduction to photo headlines and current word processors.

DE409-C Programming Computer Graphics 3cr
Hands-on experience with graphics programming on microcomputers. Techniques of graphics image creation & animation using Apple Computers plus special graphics devices. Languages used include Applesoft-Basic, Disk Operating System (DOS) and a variety of special software systems for artists/designers. For students with no prior programming experience. Prerequisite: None, but students are advised to take DE309 prior to or concurrently with DE409.

DE410-C Computer Graphics Laboratory 3cr
A workshop for designing & writing graphics programs, with emphasis on producing innovative visual imagery. Designed for the graphics programmer who wishes to experiment with a variety of techniques. Topics include menu systems, graphics data storage & retrieval, coordinate transformations & use of machine-level routines for special effects. Uses Apple Micro-Computers with special graphics hardware & software systems. Prerequisites: DE409 or its equivalent; student should be proficient in at least one user language (Basic, Fortran, etc.).

DE411-C Advanced Computer Graphics 3cr
Independent study opportunities for qualified students to pursue applications in art/design projects with a variety of computer hardware and software systems. Available systems include microcomputers (with disk drives/light pens/graphic tablets), digital phototypesetting, word processing and page make-up and composition systems. Opportunities for remote data communications via telephone can be considered.

DE459-C Marketing 3cr
A lecture discussion course designed to introduce the student to the basic principles of marketing and all its related activities. The nature of marketing, the cause and effect of human behavior on the market, product development and policies, management, decision-making, legal aspects, pricing, distribution and research are discussed. As possible participants in all marketing levels, it is important to know and understand this complex system from the government and big business level to the individual consumer. The case study method is also used as a part of the analysis process.

Descriptions

Schedules, faculty, and lab fee amounts are on pages 8 & 9.

FD223-C Introduction to Fashion 3cr

Explores man's continuing fascination with the adornment of his body and his expression of self through clothing. Uses slides, actual historic clothing and field trips to exhibits related to fashion theory. Stresses fashion as an art form and source of inspiration both for fashion design and theatrical design, with special emphasis on the 20th century. Students design in 2-dimensional form using the sources explored in the course—from ancient to futuristic.

GD220-C Graphic Design I 3cr

Introduction to graphic concepts and their creative development as specific, visual communication. Emphasis on projects for real clients and competitors.

GD2XX-S Photo Graphics 3cr

An exploration in recently developed graphic production techniques. A variety of photographic techniques, new graphic arts films and materials along with typographic elements are used to produce examples of effective visual communication. Some basic knowledge of photography is useful.

GD301-C Visual Communication for Designers 3cr

A study in visual perception in communication. Analyzes the human condition in its response to symbols and signs (semiotics) and their use in the marketplace. Deals with the foundation of imagery, from its history to application and its use as an affective and important component to advertising programs, package design, corporate identity and all forms of communication(s).

GD311-C Graphic Design II 3cr

Introduction to comprehensive visual design planning and image articulation approach through a set of given problem definitions with stated objectives. The character of problem definitions with stated objectives. The character of problem definitions discussed and methods of analysis and conversation to graphic teams pertinent to an individual approach explored. Comprehensive images formed, refined, and criticized in discussion group and full class formats.

GD351-C Production and Layout 3cr

Preparation of mechanicals and the development of layout concepts emphasizing the integration of typography and visual imagery. Through class problems, lectures, demonstrations, and field trips the student considers alternatives in the preparation of camera ready art, typography, uses of illustrations and photography, copyfitting and printing processes.

GD412-C Corporate Identity 3cr

The purpose of this course is to expose the student to the design and application of symbols and/or graphic standards, and the techniques, methods and rationale behind a successful identity program.

ID223-C Introduction to Industrial Design 3cr

Introduces the design process to expose the student to the problem solving techniques utilized in industrial design. Explores the tasks required for research, preliminary concept sketching, design refinement, presentation, and fabrication possibilities. The use of media and drawing techniques, and basic scale model making is introduced.

IL220-S Introduction to Illustration 3cr

Introduction to professional illustration, with emphasis on basic ideas, technique, media and skill development. Refinement of drawing, media, a story interpretation. Rough drawings, intermediate sketches, and finished illustrations for editorial books, advertising, television/films. Story boards, drawings produced in stages by critique method.

IL323-S Cartooning 3cr

After initial required experiences in techniques and design, students develop in areas of their choice. Although principally a workshop, includes discussions on outstanding cartoonists in the past and present.

IL324-S Introduction to Medical Illustration 3cr

Stresses the discipline of precise realistic drawing from accurate observation. Uses fine pen and ink, watercolor, half-tone and dry brush techniques to produce scientific renderings incorporating the principles of good design, texture and composition. Bring tracing paper, a Crow Quill pen, black drawing ink, and Strathmore smooth 2-ply paper to first class.

IL412-C Illustrating Children's Books 3cr

Deals with all aspects of illustrating children's books. Students gain practical experience in the various stages of book design, from initial conceptualization to the finished book. Explores a variety of media and techniques.

Media & Performing Arts

FM180-S Introduction to Filmmaking 3cr

Beginning survey of many uses in motion pictures, from art to commerce. Hands-on production experience with basic equipment and an opportunity to analyze many different types of films from the production point of view. Includes a strong emphasis on the use of film as a fine-art medium and its relationship to the avant gardes of painting, poetry and music.

FM278-S Filmmaking II 3cr

Focuses on the use and operation of filmmaker's tools and their relationship to different uses and styles of film. Students have a choice of exercises to pursue, and may try out different equipment and gauges of film, including Super-8, silent and sound cameras and editing equipment, 16mm silent and no-synch sound cameras and recorders. Basic optics, rephotography, and processes used in the film industry are discussed.

FM382-S Animation (Film Graphics) 3cr

Part One involves instruction in four sets of techniques: event and sculpture animation; rotoscoping; sequential artwork using flipbooks, drawn and photo cutouts, acetate cels; camera-intensive animation with modular and collage elements, granular materials, oil media on glass. Part Two is a film project pursued by each student, individually or in a production team.

MP201-S Introduction to Television 3cr

Looks critically at television while teaching students the fundamentals of production. Class looks at videotapes, talks about television and art, and practices video production skills. Each student makes videotapes in a series of short exercises as well as a major final project. Students also view selected TV broadcasts at home and read short critical writings.

MP255-C Introduction to Computer Programming 3cr

Students learn Basic language on the Apple II computer. Emphasis is on designing and writing original programs. Lectures and some reading. Computer lab time is available on an individual basis. Aims to match student artistic needs and ideas with the computer.

MP2XX-C World Revolution and Contemporary Art 3cr

Introduction to world political events and their relationship to contemporary art. A discussion/seminar format, this class takes up political events as they unfold, and relates them to the work of class participants. Studio work done primarily outside of the class. Formal presentations taking specific examples from the history of how artists have related to the revolutionary movements of their time.

MP3XX-S Improvisation in Music 3cr

Discovery and development of music improvisation skills. Attention to learning to listen and becoming more aware of sound-texture and dynamic, to articulate a sound-gesture, extending a musical line/sound-material, and to clarifying individual energies within the ensemble interaction. Through a variety of structured frameworks, students, using their voices and sound-objects, as well as traditional musical instruments when possible, participate in music making activities.

MP5XX-C The Spiritual Quest of Art and Science in the Electronic Age

Explores the relationships between art and science within the context of human spirituality. Examines the origins of modern attitudes and technologies focused specifically on the spiritual implications of contemporary electronic culture. These issues are developed in the following lecture and discussion topics as well as through selected readings: *Alternative Space/Time Structures*, *Logical, Mythological, Ecological*; *Renaissance Art and Newtonian Science*; *Traditional Arts in Mythological, Cyclical, Pre-Industrial Cultures*; *New Paradigm for Art and Science*; *Relationships Between Art and Science*; *Spiritual, Sacred and Mystical Dimensions of Art and Science*; *Alternative Directions for Spiritual Quests Through Art*; *Post-Modernism and the Anti-Aesthetic*; *Interactions Between Sense Modalities*; *The Human Dynamic in the Holographic Universe*; *Art and Community*; *Electronic Media as Extension of Mind*.

PH100-S Photography I 3cr

A beginning course for students with an interest in creative work and study in black and white photography. Teaches exposure controls, camera operation and rudimentary film development and printing.

PH268 Photography II 3cr

For students who desire to learn the fundamentals of creative photography. Introduces principles of optics, cameras, films, photographic chemistry and materials. Continuous work and advancement through creative assignments in photographing, processing, printing, and criticism.

PH468-S Color Photography I 3cr

Provides the photographer with the fundamentals of color processing and printing. Concentrates on technical skills and discipline of color processing which supplement the practice of using color photography as a means of personal expression.

Fine Arts 2D

CP100-S Color Studio 3cr

Explores the phenomena of color as a means of expression. Perceptions of color analyzed. Critique of the use of color in 2D compositions.

CP120-S Drawing Studio 3cr

Emphasizes drawing as a primary visual language related to all areas of visual communications. Gives equal weight to techniques and traditions in drawing (form) as well as to the development of strong supportive concepts for drawing (content).

FA100-S Painting 3cr

Introduction to painting using oil as a basic medium; traditional methods and familiarization of materials through lectures and direct application; observational approach based on still life.

FA103-S Watercolor 3cr

Student's technical knowledge of watercolor as a medium developed through involvement with traditional and contemporary art concerns.

FA202-S Life Drawing 3cr

Drawing from the figure to develop accuracy of representation, variety, sureness of technique, and integration of anatomical knowledge.

FA221-S Renaissance Painting Techniques 3cr

Studies the process of making luminous painting in the style of Flemish masters. Students learn underpainting on a gesso ground, and the Renaissance method of applying alternate layers of egg tempera and oil glazes.

FA2XX-S Mural and Signpainting Techniques 3cr

Introduces mural and signpainting techniques, for the beginner and the experience artist. Valuable methods for working quickly, cleanly, and easily are applicable for sign artists, painters, designers, etc. Students view exemplary work, visit notable works, and participate in painting their own individual, professional quality murals.

FA359-S Anatomy 3cr

Study of human anatomy practical to the artist. Each class divided between lecture and drawing the model. Emphasizes the study of skeletal structure with an introduction to musculature.

FA360-S Portrait Drawing 3cr

Considers how the masters have approached their subjects. Studies structure, anatomy, external features of the head. Uses photographs & models representing a wide range of facial types.

FA369-S Life Painting 3cr

Painting from the model, with emphasis on drawing and organization of pictorial elements. Discussion and analysis of painting in slide presentations.

FA404-S Imaginative Drawing 3cr

Covers a broad spectrum of drawing from rendering to the abstract manipulation of the two-dimensional surface. Individual and class critiques are held periodically, with examples of difference in approach given, both historical and contemporary. Students are encouraged to develop their own individual styles.

FA371-S Still Life Painting 3cr

Complete study of the pictorial possibilities and relationships of composition, color and expression in the classic means of still life painting in oils for the intermediate and advanced student, including slide lectures and discussions about the nature of painting.

Course Descriptions Continue
on Page 13

Key:

All courses are 3-credit unless otherwise marked. Courses numbered in the 100-299 series may be taken for undergraduate credit. The 300-499 series may be taken for either undergraduate or graduate credit. The 500-599 series may be taken for graduate credit only.

S —Studio course

C —Critique or Lecture/
Discussion Course

LF\$—Lab Fee Amount

Art Education

Mondays

- 6:30-9:30pm Mondays Sept17-Dec17:
• AE423-CM **Psychology of the Viewer** Housen LF\$10
• AE504-CM **Problems in Aesthetics** Bluestone

Tuesdays

- 6:30-9:30pm Tuesdays Sept18-Dec18:
• AE560-CT **College Teaching Internship** Park

Critical Studies

- 6:30-9:30pm Mondays Sept17-Dec17:
• CSA5XX-CM **Michelangelo Seminar** Shell

- 6:30-9:30pm Tuesdays Sept18-Dec18:
• CSB372-CT **Sociology of Art** Udovicki
• CSC100-CT **Written Communication** To Be Announced

Design

- 6:30-9:30pm Mondays Sept17-Dec17:
• DE409-CM **Programming Computer Graphics** Graber/Nolan LF\$50
• DE410-CM **Computer Graphics Workshop** To Be Announced LF\$50
• DE459-CM **Marketing** Burke LF\$8
• GD351-CM **Production & Layout** Schwalb LF\$15
• IL412-CM **Illustrating Children's Books** Steinmetz

6:30-10pm Mondays Sept17-Dec17 & Saturday Sept29 9am-5pm:
• AD329-SM **Freehand Drawing for Designers and Architects** Zerner LF\$15
• DE201-SM **Calligraphy** Cataldo LF\$10
• DE212-SM **Two-Dimensional Design** Hamilton LF\$10

- 6:30-9:30pm Tuesdays Sept18-Dec18:
• DE309-CT **Computers & Visual Communication** Graber/Nolan LF\$50
• DE360-CT **Typography** Gowan LF\$10
• FD223-CT **Introduction to Fashion** O'Hara LF\$35
• GD220-CT **Graphic Design I** Orlando-Vaughan LF\$15
• GD301-CT **Visual Communication for Designers** Schwalb LF\$15

6:30-10pm Tuesdays Sept18-Dec18 & Saturday Oct6 9am-5pm:
• DE224-ST **Conceptual Drawing** Delgado
• GD2XX-ST **Photo-Graphics** Rose LF\$40
• IL324-ST **Medical Illustration** Keene

Media & Performing Arts

- 6:30-9:30pm Mondays Sept17-Dec17:
• MP5XX-CM **The Spiritual Quest of Art and Science in the Electronic Age** Alexenberg

6:30-10pm Mondays Sept17-Dec17 & Saturday Sept29 9am-5pm:
• FM278-SM **Filmmaking II** Solomon LF\$40

- 6:30-9:30pm Tuesdays Sept18-Dec18:
• MP252-CT **Introduction to Computer Programming** Holland LF\$50

6:30-10pm Tuesdays Sept18-Dec18 & Saturday Oct6 9am-5pm:
• FM180-ST **Filmmaking I** Richards LF\$40
• PH100-ST **Photography I** Albert LF\$45

Fine Arts 2D

- 2-6:30pm Mondays Sept17-Dec17:
• FA4XX-SMP **Abstract Painting** Sandman LF\$20
• PM2XX-SM **Monoprint** McCarthy LF\$20

6:30-10pm Mondays Sept17-Dec17 & Saturday Sept29 9am-5pm:
• CP120-SM **Drawing Studio** Dunn LF\$20
• FA100-SM **Painting I** Harlow LF\$15
• FA103-SM **Water Color** Nimmer LF\$20
• FA202-SM **Life Drawing** Rahilly LF\$25
• FA359-SM **Anatomy** Saberi LF\$20
• PM262-SM **Alternative Photographic Printmaking** Blacklow LF\$40

- 9am-1:30pm Tuesdays Sept18-Dec18:
• FA370-STA **Imaginative Drawing** McFarlane LF\$20
• FA371-STA **Sill Life Painting** Thornton LF\$15

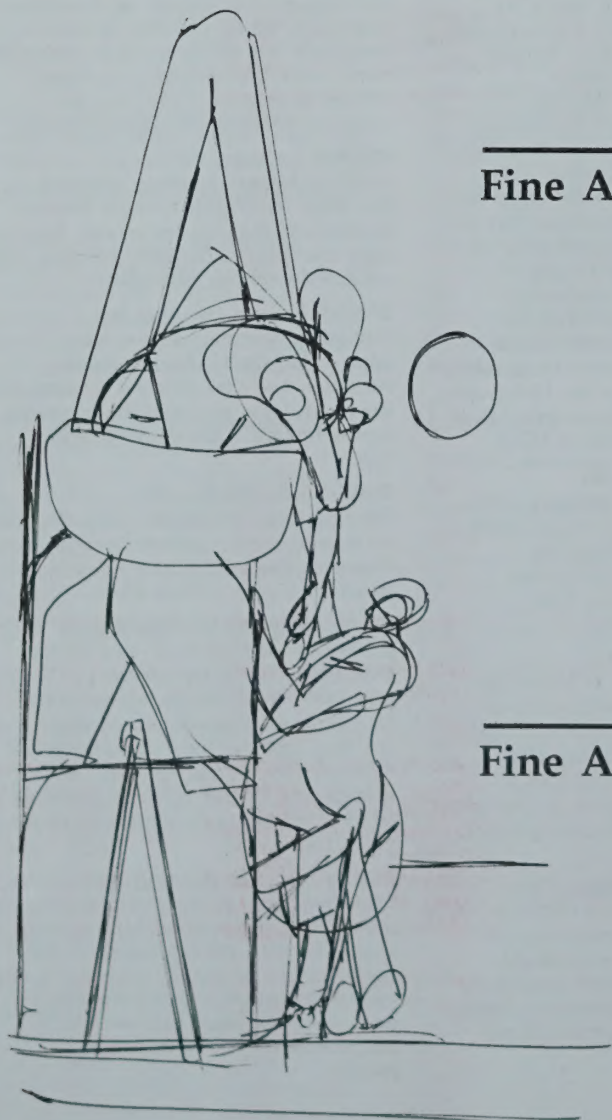
2-6:30pm Tuesdays Sept18-Dec18:
• CP100-STP **Color Studio** Peterson LF\$10

6:30-10pm Tuesdays Sept18-Dec18 & Saturday Oct6 9am-5pm:
• CP100-ST **Color Studio** Anderson LF\$20
• CP120-ST **Drawing Studio** Filiurin LF\$20
• FA202-ST **Life Drawing Arch** LF\$25
• FA3XX-ST **Portrait Painting** Seery LF\$25
• FA42X-ST **Autobiographical Drawing** Moss LF\$25
• FA46X-ST **Papermaking for Painters & Printmakers** Buell LF\$15

Fine Arts 3D

- 6:30-10pm Mondays Sept17-Dec17 & Saturday Sept29 9am-5pm:
• FIB324-SM **Papermaking** Toale/Zina LF\$200
• GL232-SM **Cold Glass Working Techniques** O'Connell LF\$50
• SCI00-SM **Sculpture Studio** Klein LF\$35

- 6:30-10pm Tuesdays Sept18-Dec18 & Saturday Oct6 9am-5pm:
• CER327-ST **Fuel Burning Kilns Design & Construction** Baymore LF\$20
• MTL2XX-ST **Enamelling** Ormrod LF\$40
• SC201-ST **Foundry Couch** LF\$50



Schedule

Wednesdays	Thursdays	Special Schedules	Calendar
4-7pm Wednesdays Sept19-Dec19: • AE502-CWP Art and Developmental Theory Cusack LF\$15 4-5:30pm Wednesdays Sept19-Dec19: • AE500-CWP Art Education Graduate Seminar 1.5crHousen	4-7pm Thursdays Sept20-Dec20: • AE305-CHP Curriculum in the Visual Arts Bing LF\$15	• AE477-Z Museum Teaching Internship Housen LF\$10 Schedule to be arranged with instructor. • AE51X-Z Curriculum Follow-Through Katan Schedule to be arranged with instructor. See pp. 10-11. • Saturday Studios for High School, Junior High, Elementary School Students, and Adults Saturdays Oct20-Dec15 (no class Nov24) See pp. 10-11.	For Continuing Education Students: August Registration begins August 20. Walk-in, mail-in, & phone-in, weekdays 9am-7pm. Call 731-0275 (or 232-1555), 621 Huntington Avenue, 6th floor, Rm. 655 Tower Bldg. Art Exploration Week from August 27-31. Free sample classes and advising. See page 2. Faculty Exhibition opening reception 5-7pm, Tuesday, August 28, 621 Huntington Avenue. The public is invited to meet the professional and continuing education faculty and view their artwork. September Labor Day, Monday, September 3. College is closed. Last Chance to Register for continuing education courses without paying a \$10 late fee, Thursday, September 6. Day Program Courses are opened for registration by continuing education students, Monday, September 10. See page 6. Photo ID's are made or updated, September 17, 18, 19, 20, 5-8pm, 621 Huntington Avenue, 1st floor. Continuing Education Courses begin September 17. October Columbus Day, Monday, October 8. No classes. College is closed. November Veterans' Day, Monday, November 12. No classes. College is closed. Thanksgiving Recess, November 22-23. No classes. College is closed. December Course Evaluations are distributed and collected, December 10. Last Day of Classes, Thursday, December 20. For M.F.A., M.S., Teaching Certification, Design Certificate, and Part-Time B.F.A. Candidates: Fall Registration: September 4-6 Spring Registration: December 4-6 Students accepted and enrolled in these programs must meet with their program coordinator or faculty advisor and complete the registration process within the special designated periods. Registrations will not be accepted without the signature of the coordinator or advisor, and students registering after deadlines will be charged a \$25 late fee. Call the following numbers as soon as possible for an appointment with your coordinator or advisor: M.F.A.—Continuing Education Office, 731-0275; M.S. and Teaching Certification—Art Education Office, 232-1555, ext. 411; Design Certificate—Design Office, 232-1555, ext. 345; Part-Time B.F.A.—Critical Studies Office, 232-1555, ext. 314.
6:30-9:30pm Wednesdays Sept19-Dec19: • CSA101-CW Analysis and Style Shell LF\$10	6:30-9:30pm Thursdays Sept20-Dec20: • CSA308-CH Oceanic Art Doucette • CSB359-CH Technology and Change Stribakos	• NC500-Z New Perspectives on Prehistoric Art, Hadingham Non-Credit. Oct26, Nov2 & Nov16, 7:30pm. See p. 10-11. • January Excursion to Peru Doucette Non-Credit. See pp. 10-11.	
6:30-9:30pm Wednesdays Sept19-Dec19: • AD223-CW Introduction to Architectural Design Imrich LF\$5 • AD460-CW Adaptive Environments Lewis • DE261-CW Copywriting for Designers Weinstein LF\$15 • GD315-CW Production and Layout Schafer LF\$10 6:30-10pm Wednesdays Sept19-Dec19 & Saturday Oct13 9am-5pm: • CP100-SW Color Studio LaCasse LF\$15 • DE213-SW Three-Dimensional Design Hermann LF\$15 • IL220-SW Introduction to Illustration Bourke LF\$5 • IL323-SW Cartooning Mahoney LF\$5	6:30-9:30pm Thursdays Sept20-Dec20: • CP101-CH Design Seminar Baratta LF\$25 • DE310-CH Using Computer Graphics Software To Be Announced LF\$50 • DE335-CH Book & Periodical Design Lucas • DE354-CH Interior Architecture Goba • GD220-CH Graphic Design I Regan LF\$10 • GD311-CH Graphic Design II Briggs LF\$5 • GD412-CH Corporate Identity Orlando-Vaughan LF\$15 • ID223-CH Industrial Design I Keohan LF\$25	• DE411-Z Advanced Computer Graphics To Be Announced Schedule to be arranged with instructor. See pp. 10-11. • NC015-Z Your Old House: Home Renovation Workshops Cole Non-Credit See pp. 10-11.	
6:30-9:30pm Wednesdays Sept19-Dec19: • MP2XX-CW World Revolution & Contemporary Art Alewitz 6:30-10pm Wednesdays Sept19-Dec19 & Saturday Oct13 9am-5pm: • MP3XX-SW Music Improvisation Goldstein • PH268-SW Photography II Morris LF\$45	6:30-10pm Thursdays Sept20-Dec20 & Saturday Oct20 9am-5pm: • FM382-SH Animation (Film Graphics) Casey LF\$35 • MP201-SH Introduction to Television Grabill LF\$40 • PH471-SH Color Photography Stark LF\$50	• NC800-Z Women & Film Sugarman Oct17-19, 6-10pm. See pp. 10-11.	
6:30-10pm Wednesdays Sept19-Dec19 & Saturday Oct13 9am-5pm: • CP120-SW Drawing Studio Monafo LF\$20 • FA100-SW Painting I Kelleher LF\$15 • FA103-SW Watercolor Tandy LF\$5 • FA202-SW Life Drawing Anderson LF\$20 • FA360-SW Portrait Drawing Wilson-Rae LF\$25 • FA369-SW Life Painting Thornton LF\$25 • FA370-SW Imaginative Drawing Do LF\$20 • PM161-SW Etching Isaacs LF\$30	9am-1:30pm Thursdays Sept20-Dec20: • FA202-SHA Life Drawing Kuegel LF\$20 • PM4XX-SHA Woodcut, Japanese & Western Techniques Berdan LF\$30 6:30-10pm Thursdays Sept20-Dec20 & Saturday Oct20 9am-5pm: • CP120-SH Drawing Studio Dempsey LF\$20 • FA100-SH Painting I McNamara LF\$10 • FA2XX-SH Mural and Signpainting Techniques Alewitz LF\$10 • FA221-SH Renaissance Painting Techniques Small • PM261-SH Beginning Lithography Rosenberg LF\$20	• NC300-Z Silverpoint & Metalpoint Drawing Schwalb LF\$20 Wednesdays Oct3-Nov7, 6:30-9:30pm	
6:30-10pm Wednesdays Sept19-Dec19 & Saturday Oct13 9am-5pm: • CER100-SW Basic Ceramics Longacre LF\$30 • GL2XX-SW Stained Glass Trompetter LF\$35 • MTL211-SW Jewelry Beer LF\$30	6:30-10pm Thursdays Sept20-Dec20 & Saturday Oct20 9am-5pm: • CER306-SH Ceramics: Wheelworking Aleo LF\$30 • FIB222-SH Introduction to Weaving Rosenberg LF\$20	• NC016-Z Beginning Woodworking Williams Non-Credit Wednesdays Sept19-Oct24, 6:30-9:30pm. See See pp. 10-11. • NC200-Z Beginning Bookbinding Geraty LF\$50 Non-Credit Tuesdays Oct9-Nov27, 6:30-9:30pm. See See pp. 10-11. • NC403-Z Gem Carving Dale LF\$20 Non-Credit. Thursdays Oct4-Nov8, 6:30-9:30pm. See pp. 10-11.	

10&11 Special

Cooperating Institutions

Through special arrangements, a number of courses are offered at arts institutions in the Greater Boston area for credit from Mass Art. Registration for these courses is held at the respective institutions. For more information contact:

Adaptive Environments

621 Huntington Ave., Boston, MA 02115
Ms. Elaine Ostroff, *Director*, 739-0088

Boston Film/Video Foundation

1126 Boylston Street
Boston, MA 02215
Thomas Wylie, *Director*, 536-1540

Brockton Art Museum

Oak Street
Brockton, MA 02401
Ms. Beverley Edwards, *Museum School Coordinator*, 588-6000

Brookline Arts Center

86 Monmouth Street
Brookline, MA 02146
Ms. Marilyn Berliner, *Director*
566-5715

Cape Cod Conservatory

RT 132, W. Barnstable, MA 02668
Mr. Richard Casper, *Executive Director*
362-2772

Castle Hill/Truro Center for the Arts

Castle Road, Truro, MA 02666
Ms. Barbara Baker, *Director*, 349-3714

DeCordova Museum School

Sandy Pond Road, Lincoln, MA 01773
Linda Foster, *School Manager*
259-0505

Institute for Media Arts

104 Charles St. Boston, MA 02114
Ms. Sonja Ellingson, *Director*
367-0810

Institute of Contemporary Dance

Box 716, Cambridge, MA 02139
Mr. Henry Atlas, *Director*, 423-2623

Nantucket Island School of Design and Art

P.O. Box 848, Nantucket, MA 02554
Ms. Kathy Kelm, *Director*, 228-9418

Newton Arts Center

61 Washington Pk.
Newtonville, MA 02160
Dr. Josephine Simon, *Executive Director*
964-3424

Project Art Center

141 Huron Ave., Cambridge, MA 02138
Elise Mannella, *Director*
491-0187

South Shore Art Center

103 Ripley Road, Cohasset, MA 02025
Ms. Margaret Dillon, *Director*
383-9548

Worcester Craft Center

25 Sagamore Road
Worcester, MA 01605
Mr. Cyrus Lipsitt, *Executive Director*
753-8183

Gem Carving, Non-Credit

For the jeweler, jewelry student, or anyone interested in stones. Use simple rotary tools, some hand made, to carve forms that are more interesting than cut stones. Time will also be spent talking about the range and properties of gemstones. Instructor Neil Dale is a pioneer in reviving the ancient craft of gem carving. Most supplies are provided. **Costs:** special program fee of \$48 plus lab fee of \$20 plus registration fee of \$22. Total cost of \$90.

Faculty: Neil Dale

Schedule: 6:30-9:30pm Thursdays, October 4 to November 8.

New Perspectives on Prehistoric Art Slide Lecture Series

(free admission to anyone with a Mass Art I.D.)

Author and archeologist Evan Hadingham has traveled widely and written extensively on prehistoric art. His books include *Early Man and the Cosmos*, *Secrets of the Ice Age*, *Circles and Standing Stones*, and *Ancient Carvings in Britain*. On three Friday evenings he presents his own slides and addresses the questions "Who created the earliest known art works?" "What do we know of the motivations and impulses that lay behind them?" An open discussion follows each talk.

Cost: Free admission to any registered Continuing Education or full-time program student (bring your photo I.D.). For others \$5 each evening, payable at the door.

Location: Tower Building, 621 Huntington Avenue, room to be announced.

Schedule: Three Friday evenings in October and November, 7:30 pm to 9:30 pm, as follows:

The Meaning of Ice Age Art October 26, 7:30pm

As a result of working on excavations in the Dordogne region of southwest France, I became fascinated by the earliest known artworks, the cave paintings and engravings created by hunters during the last Ice Age from about 30,000 to 10,000 BC.

What do the cave paintings tell us about the beliefs, impulses and way of life led by the ancient hunters? Why were these exquisite paintings concealed in the far depths of dank and dripping caves? Are theories of hunting and fertility magic correct?

The Nazca Lines, November 2, 7:30pm

The markings on the desert at Nazca, near the southern coast of Peru, are among the world's most intriguing ancient art works. Undeviatingly straight lines run for miles across the desert alongside huge figures of triangles, zig-zags, trapezoids and animal designs, executed on such a huge scale that they can only be seen properly from the air.

The lines have inspired countless theories about their purpose, ranging from artistic "doodling" to landing strips for flying saucers. Besides generating speculation among scholars, they have also inspired the work of contemporary monumental artists such as Robert Morris.

Stonehenge Britain, November 16, 7:30pm

What prompted the erection of giant standing stones in the British Isles and Brittany four thousand years ago? In this lecture, based on many years of research and photography at megalithic sites such as Stonehenge, Avebury and Carnac, I discuss and illustrate the major theories explaining their purpose. Do these sites represent "Stone Age Science"—the remains of a sophisticated system of astronomy and geometry—as some scholars have claimed recently?

In fact, the remarkable carvings associated with certain megalithic sites suggest alternative explanations.

Excursion to Peru

Russell Doucette, Professor Emeritus of Fine Arts and former Dean of Undergraduate Education, will lead a trip this January to Peru. The trip will focus on Pre-Columbian art and will possibly include visits to Cusco and Machu Picchu. More information should be available soon. Call 731-0275. Independent study for credit will be possible.

NC350 Women in Film Non-Credit

A workshop including screenings and discussions.

The films made by women within and outside institutions indicate that we have considerable strength and clarity of vision, with the courage to break the rules, particularly the tradition of the often violent objectification of women in film. We will look at mainstream Hollywood and experimental films that challenge the popular bastions of exploitative art. We will view and analyze films made by women and films about women from early 1900's to the present. We will look at the role of women in making films, the effect of films in women's lives, and the problem of audience. We will look at films from among this list: *Klute*, *McCabe and Mrs. Miller*, *Queen Christina*, *Pandora's Box*, and films by Jermaine Dulac, Maya Deren, Helen Levit, Chatal Akerman, and others.

Costs: special program fee of \$25 plus lab fee of \$20. Total cost of \$45.

Faculty: Nancy Sugarman

Schedule: 6-10pm Wednesday through Friday, October 17-19.

Non-Credit Evening Workshops in Home Renovation

Demonstrations, some hands-on experience, and the opportunities to question at length superb and conscientious professionals including a general contractor, a woodworker, an electrician, and a plumber. Bring your questions, and be prepared for an unusual opportunity to learn basic practical skills.

Tuesdays 6:30-9:30pm

Register for individual workshops or sign up for the whole Tuesday-night series at a discount price. The fee for each workshop is \$20. If you'd like the whole series of 14, register for NC015 and pay \$250. Pay only the special program fee(s) mentioned above.

NC001 Heating Systems, Sept 18

Bring your questions and problems about maximizing your heating system's efficiency. Learn basic differences among systems and how to fine tune your system or choose the best new alternative system to suit your needs.

NC002 All About Toilets, Sept 25

How does *your* toilet work? How to make it quieter, less runny and more efficient without jiggling the handle. Alternative toilet systems also discussed.

NC003 All About Sinks, Oct 2

From faucets to drains, washers to O rings, valve seats to traps, the makings of a perfectly functioning, non-dripping lav.

NC004 Ceiling Workshop, Oct 9

Curing the dreaded calcimine curse, patching, blueboard by experts, alternatives to plaster. Tin, saving ornamental plasterwork; suspended ceilings.

NC005 Wall Work, Oct 16

Sheet rock, spackle or joint compound "seamless" seams, patching "sick" walls efficiently.

NC006 All About Windows, Oct 23

Cut glass to fit, putty magic, sash cords and weights, replacement windows, cost analysis.

NC007 Tile Work, Oct 30

Learn basics for completing your own ceramic tile floor, countertop, etc. Estimating, cutting, grouting, laying subfloors, mastic vs. mud.

NC008 Simple Electricity, Nov 6

How to wire a light fixture, make simple repairs safely, and what *not* to touch. This one will be thrilling!

NC009 Why an Architect? Nov 13

How can an architect help you in your renovations? Can an architect help keep you in budget? Bring your problems. Meets at the architect's home-in-progress.

NC010 All About Paint, Nov 20

What are the best cover-ups? Try all kinds of paints and applicators. Alkyds, Latex, Epoxy and more. What's best for which job, and techniques to make painting easy and professional.

NC011 Stencilling, Nov 27

Bring a pattern or design, or simply bring ideas, that you would like translated into a stencil for decorating walls, woodwork, or furniture. Create your stencil in class, practice under supervision and return home ready to stencil the world.

NC012 Negotiating with Tradespeople, Dec 4

What you need to do to get the job that *you* want. Dealing with contracts, contractors, estimates, and when you need help.

NC013 Wallpapering, Dec 11

What's available, how to estimate the job, how to do it without losing your mind, tools needed. We'll actually wallpaper one lucky student's room. Meets at student's home.

NC014 Landscape Architecture, Dec 18

What can you do with the *outside* of your house? How much can you do yourself? When do you need help? Bring your problems and plans for some expert advice.

NC015 Your Old House

All 14 workshops listed above.

Coordinator: Gloria Cole, J.D., New England School of Law; M.S. in Art Education, Massachusetts College of Art; B.S. in Education, Boston State College. Ms. Cole is a lawyer and a homemaker who, because of necessity has also learned her way around power tools and plumbing. Gloria will act as a facilitator and moderator for each of the sessions.

Project Consultant: C. Russell Blomerth, General Contractor for 31 years; Diploma in Light Building Construction, Wentworth Institute; B.S. in Civil Engineering, University of Massachusetts. Mr. Blomerth has a broad range of experience in all phases of general construction work.

Beginning Woodworking Wednesdays 6:30-9:30pm

Register for a series of six evening workshops conducted by cabinetmaker Richard Williams. Learn basic techniques for cutting, joining, and finishing hard and soft woods. Supervision for one simple project and instruction in the proper selection and use of tools. Access to tools is provided, but materials are not included. Register for NC01. Pay only the special program fee. September 19-October 24.

Home Improvement Information and Contractor Referral Center

The Home Improvement and Contractor Referral Center, a non-profit corporation in the State of Massachusetts, began serving homeowners in greater Boston in 1983. The Center has available a booklet called "Getting the Job Done Right: A Guide to Working With Home Improvement Contractors." To obtain referrals or for additional information please call 444-0222, weekdays 9am-5pm, or write to us at P.O. Box 668, Needham, MA 02192.

Programs

Credit Course Descriptions Continued from Page 7

Saturday Studios for High School, Junior High, and Elementary School Students

Drawing and Oil Painting
A studio class emphasizing the relationship between painting and drawing.

Life Drawing
Understand the human figure through quick action drawing, anatomical and compositional studies. A wide variety of materials will be used. (High School)

Senior Studio
Experiences geared to help the high school senior who is planning to apply to art school.

New Horizons in Art
Guided tours through selected museums including Museum of Fine Arts. (Adult)

Saturday Studios Portfolio Day
A time for seniors enrolled in the Saturday Studios to talk with Massachusetts College of Art Admissions about what is needed to apply for admittance to an art school. Time to be announced.

The Saturday Studios Program is designed and staffed by the college’s Art Education Department to provide art courses to young people. These non-credit courses are open to all interested students regardless of their level of experience in art. There are no pre-requisites.

Description of the Studios
Formulating ideas, handling materials, and defining and achieving one’s intentions are the focus. Students use a variety of materials and techniques including drawing, painting, printmaking, and some sculpture. Emphasis is placed on

Saturday Studios ’84

1. _____		
Student’s Name	Grade	Age
2. _____		
Address	Phone No.	
3. _____		
Name & Town of Student’s School		
4. _____		
Name of Student’s Art Teacher or School Principal		
5. _____		
Signature of Student’s Parent or Guardian indicating the student has permission to attend the Studios Program and authorizing, in the event of an emergency, medical treatment of the student at either Beth Israel Hospital or Children’s Hospital.		
6. _____		
Parent’s signature for Life Drawing. Since Life Drawing involves the use of nude figures, parental consent is mandatory for enrollment in the class.		
7. _____		
First Studio Choice	Second Studio Choice	
If your first studio choice is full, you will be enrolled in your second choice.		

NC200 Beginning Bookbinding Non-Credit
Teaches students simple binding of books in several styles, enabling them to bind at home without much equipment. Students become aware of the processes in hand-bookbinding and how those processes can be adopted as a means of expression using the book format. Includes simple pamphlet binding, making paste papers, folding paper, making endsheets, sewing, making headbands, rounding and backing books, making cases and casing in finished books. Students should bring an apron and mat knife with several sharp blades to the first class. Most supplies are provided.

Costs: special program tuition of \$68 plus lab fee of \$50 plus registration fee of \$22. Total cost of \$140.
Faculty: Peter Geraty
Schedule: Tuesdays, 6:30-9:30pm, October 9 to November 27

developing observation and imagination. Students are also encouraged to deal with their individual responses and interpretations. The instructors take into consideration each student’s level of experience in art; therefore the content of each studio may vary depending on the needs of the individuals in the group.

Schedule: Saturday, 9:30am to noon, October 20 to December 15 (no class Nov24).

Fee: \$45 covers instruction and materials. Some scholarships are available.

Registration Deadline: October 12.

Complete the Saturday Studios form below and mail with \$45 payment to: Saturday Studios, Art Education Dept Massachusetts College of Art 621 Huntington Ave. Boston, MA 02115

If you have any questions, call the Art Education Department 232-1555, ext. 411.

Open Studio for Adults
Adding to the Art Education tradition of encouraging beginners in art—for those well past high school—the Art Education Department offers a non-credit open studio. We welcome adults who are fascinated by looking at art and want to experiment for themselves.

Description, Schedule: Same as Saturday Studios.

Fee: \$70 covers instruction and materials.

Registration: Same as Saturday Studios.

NC300 Silverpoint and Metalpoint Drawing Non-Credit
Explores the technique of drawing with a piece of metal (silver, gold, copper, brass) on a prepared surface (gesso, casein, watercolor, etc.). Along with ink, silverpoint was a major drawing technique up to the middle of the Renaissance. The first class is a slide presentation covering a historical survey and the work of contemporary artists. Students should bring a sample of their drawing and all kinds of scrap metal to the first class. Basic supplies and tools are provided.

Costs: Special program tuition of \$48 plus lab fee of \$20 plus registration fee of \$22. Total cost of \$90.
Faculty: Susan Schwalb
Schedule: Wednesdays, 6:30-9:30pm, October 3 to November 7.

FA3XX-S Portrait Painting 3cr
Exploration of the historical and contemporary uses of portrait painting with emphasis on anatomical structure as well as on color and composition of the picture.

FA47X-S Papermaking for Painters & Printmakers 3cr
Students learn basic stages of making paper by hand as well as creating an intaglio or relief plate from paper—from a flat surface to a 3-dimensional surface. The course offers the student free range to do monotypes on a paper surface, as well as collagraph possibilities for edition printing.

FA4XX-S Abstract Painting 3cr
Explores techniques and formal issues for their capacity as carriers of visual ideas and human feelings. Emphasizes sources of imagery.

PM161-S Introduction to Etching 3cr
Disciplined and thorough presentation of basic skills in black and white etching. Experiments empahsized during process as well as orderly approach and superior craftsmanship, includes preparation of tools, print procedure and demonstrations in color printing.

PM261-S Beginning Lithography and Relief Prints 3cr
A thorough, disciplined and structured approach to the drawing and printing of black and white lithographs and various relief printing techniques including color woodcut, etc. Workshop situation with lecture demonstrations plus supervised studio work time. Emphasis on mastering technique and developing a personal aesthetic.

PM262-S Alternative Photographic Printmaking 3cr
Students learn how to work with graphic arts film and how to make their own light-sensitive emulsion for paper or cloth. Processes covered include Cyanotype, brown printing, casein, & gum bichromate printing, magazine lifts & transfers, hand-coloring & toning photographs, Kwik printing, liquid light and Electographics. No prior knowledge of photography is necessary.

PM2XX-SM Monoprint 3cr
Direct experimental approach to the print as drawing. Divided into 3 segments: (1) black and white, (2) color & texture, (3) rollers combined with all of the above. LF\$20.
• SM McCarthy

PM4XX-S Woodcut, Japanese and Western Techniques 3cr
Students explore the entire range of woodcut technique and expression: Japanese traditional cutting and water-color printing as well as European and expressionistic cutting and oil base printing. Emphasizes the selection of techniques which best suit individual students.

Fine Arts 3D

CER100-S Ceramics: Basic 3cr
Introduces students to a wide variety of handbuilding techniques, glazing and kiln firing. Slide lectures, demonstrations and critiques inclusive

CER203-S Ceramics: Wheelworking 3cr
Development of personalized throwing skills, orientation of designer and sculptor, and an aesthetic perspective centered primarily around vessel-making. Prerequisite: CER101, CER201 or by permission of instructor.

CER327-S Fuel Burning Kilns: Design & Construction 3cr
A lecture course covering design theory and construction methods for fuel burning ceramics kilns, including: refractories, fuels and combustion, basic related thermal engineering, rules of design, firing, troubleshooting, etc.

FIB222-S Introduction to Weaving 3cr
An introduction to principles and techniques of floor loom weaving; including warp preparation, dressing the loom, basic loom controlled and weaver controlled weaves, pattern drafting, yarn dyeing and spinning. Slide presentations on historical and contemporary developments in weaving. Students weave samplers and complete two major projects which emphasize a personal approach to the media.

FIB324-S Papermaking 3cr
Examines traditional Oriental and European papermaking, paper chemistry, and watermarks casting, but main emphasis is on making paper and using it as an expressive artistic medium, Course will be held at the Rugg Road Paperworks, Allston.

GL131-S Cold Glass Working Techniques 3cr
Basic course with assignments and demonstrations based on the use of Glass working machinery in our studio. Students are required to follow instructions for glass cutting, grinding, polishing, drilling, sand blasting, fabricating and associated drawing.

GL2XX-S Stained Glass 3cr
Learning basic stained glass techniques through designing to constructing finished panels in lead and copper-foil.

MTL211-S Jewelry/Metals 3cr
Covering techniques of simple fabrication, construction, and forging.

MTL2XX-S Enameling 3cr
Beginning Enameling Elective covering techniques in scraffito, grisalle, champleve and cloisonne. Application of these techniques are orientated toward the jewelry maker and metal work. Prerequisite: Basic Jewelry.

SC100-S Sculpture Studio 3cr
Comprehensive study of sculptural problems and applications including structural, technical and environmental considerations. Materials include plaster, wire, wood, clay, etc.

SC201-S Foundry Process in Sculpture 3cr
Bronze and aluminum castings are made. Process of green sand, resin bonded sand and investment casting are done. Lost wax process includes melt outs and burn outs.

Albert, Joan, Photographer: B.A., St. Mary's College, Notre Dame, Indiana; M.F.A., Massachusetts College of Art.

Aleo, Nancy, Artist; Ceramics Studio Manager, Massachusetts College of Art: B.F.A., Massachusetts College of Art; M.F.A., Cranbrook Academy of Art; work exhibited at Pewabic Pottery, Rosenthal Mathildohohe Youth Prize Exhibition in Germany, and Clayworks Gallery in New York.

Alexenberg, Mel, President, Ramat Hanegev College, Yeroham, Israel; Artist, Scientist, Educator: B.S., Queens College, University of New York; M.S., Yeshiva University, New York; Studied at the Art Students' League; Ph.D., New York University

Alewitz, Mike, Artist, Signpainter, M.F.A. Candidate at Massachusetts College of Art: B.F.A., Massachusetts College of Art.

Anderson, Paul, Artist-Lecturer, Northeastern University; Consultant Head of Color Department, Cyrk Silk Screen Co.: B.S.Ed., Tufts University; M.F.A., Massachusetts College of Art; Solo exhibition, Ward-Nasse Gallery, N.Y.

Arch, Adria, Visual Artist: M.F.A. Candidate, Massachusetts College of Art; M.A., University of Arizona; B.F.A., Carnegie-Mellon University

Baratta, Carla, Art Director, Doerr Associates: B.F.A., Massachusetts College of Art; Head designer & co-author of *Foundation Design Workbook*.

Baymore, John, Potter and Technical Ceramics Specialist: Owner, River Bend Pottery; Panel Chairperson, "Computers" at N.C.E.C.A. '84; Speaker, Computers in Education at Jersey City State College, 1984; *Ceramics Monthly* article, "Potters and Computers," 1984; featured in National Public Radio program, "Occupational Health in the Studio," 1984; Goodfellow Catalog, 1984; Goodfellow Catalog of Gifts, 1984; Kiln Designer for Cutter Ceramics, 1980-1981.

Beer, Liora, Artist: B.A., Boston University, Program in Artisanry; Studied at Parsons School of Design; Work exhibited in Germany and throughout Boston.

Berdan, Michael, Printmaker: B.A., State University of New York at Binghamton; first and only non-Japanese member of the Tokyo Woodblock Craftsmen's Guild, 1980; work in exhibit "Block Prints," Whitney Museum, 1983.

Bing, Claudine, Assistant Professor, Massachusetts College of Art: B.A., Mount Holyoke College; M.A., Columbia University; Solo exhibitions at Boston University, Helen Shlien Gallery; John Rockerfeller fellowship.

Blacklow, Laura, Artist: M.F.A., Visual Studies Workshop, Rochester, New York; Massachusetts Artists Foundation Fellowship; Cambridge Arts Council City Arts Grant; Visiting Artist, Polaroid Corporation; author of forthcoming manual on alternative photographic printmaking.

Bluestone, Nancy, Professor of Philosophy, Radcliffe College: B.A., Brandeis University; M.A., John Hopkins University; Ph.D., John Hopkins University.

Boehmer, Richard, Computer Software Developer/Consultant: M.M.A., University of Rhode Island; M.S., Old Dominion University.

Bourke, Linda, Illustrator, Designer: B.F.A., Massachusetts College of Art; Author and/or illustrator of ten books, including *A Show of Hands* and *It's Your Move*; Recipient of several book awards; Exhibits at Nichols College, the Gutman Library, and The Master Eagle Gallery.

Briggs, Thomas, Graphic Designer, Partner, Omnigraphics, Inc.; Assistant Professor of Graphic Design, Massachusetts College of Art; B.F.A., Massachusetts College of Art; M.F.A., Rochester Institute of Technology; Award of Excellence, American Institute of Graphic Arts (A.I.G.A.), 1981.

Buell, Joy Dai, Papermaker /Printmaker: Diploma, School of the Museum of Fine Arts; B.S.Ed., Tufts University; B.F.A., M.F.A., Yale University School of Fine Arts; Won Kate-Morse Travelling Fellowship from Museum School, 1965; City Prize from the city of Salzburg for printmaking, 1967; Exhibited in Amsterdam and Salzburg, 1968; Won Phelps Bredan Memorial Scholarship from Yale, 1970.

Burke, Thomas M., Professor of Graphic & Industrial Design: B.F.A., Massachusetts College of Art; M.Ed., Boston State College; Professional Freelance Designer; Visiting Professor & Lecturer, Blue Hills Technical Institute; Community College & Technical Institute Advisory Boards; Senior Supervisor in Education for Commonwealth of Massachusetts Certified teacher, occupational and vocational education.

Casey, John, Filmmaker: B.A., Manhattan College; M.A., Ph.D., Fordham University; American Film Institute production grant; American Federation of Arts' touring program, "Synthetic Movements: New Directions for Contemporary American Animation"; New England Regional Fellowship grant; Artists Foundation Fellowship grant.

Cataldo, John, Chairperson of Media & Performing Arts, Professor of Design, Massachusetts College of Art: B.S.Ed., Massachusetts College of Art; M.A., Ed.D., Columbia University; A.I.G.A. Award, One of the 100 Best Designed Books in U.S.A.; Art Directors Award, Boston; Editor: *School Arts* magazine; author of articles and books including *Pen Calligraphy*.

Cole, Gloria, Lawyer: B.S.Ed., Boston State College; M.S.A.Ed., Massachusetts College of Art; J.D., New England School of Law; Regular consultant on home renovations to Channel 56's program, *New England Today*.

Couch, Michael, Sculptor: B.F.A., Kansas City Art Institute; M.F.A., Ohio State University; Work exhibited at: Cranbrook Academy of Art, Sculpture, 1979; Arizona State University, *Visa Versa*, 1980; and Swain School of Design.

Cusack, Nancy, A.T.R., Assistant Professor of Art Education, Massachusetts College of Art; B.A., Boston College; M.Ed., Lesley College.

Dale, Neil, Artist, Gem Carver: B.S., Harvard College; Work exhibited at Sans Regret Gallery, Boston, and Aaron Faber Gallery, New York.

Delgado, Jose Luis, Graphic Designer, Printmaker: B.A., University of Massachusetts; B.A., University of Madrid; Several one-person shows, among them: Galeria Circulo 2 (Madrid), Galeria Catafav (Barcelona), Philadelphia Art Alliance, 2/20 Gallery, NYC.

Dempsey, Tom, Creative Arts, M.F.A. Candidate, Massachusetts College of Art: B.F.A., Studio for Interrelated Media, Massachusetts College of Art; Creative Director, Writer/Producer, Handsome Brothers Music Services, Boston, 1976-1983.

Do, Lotus, M.S. Candidate, Massachusetts College of Art; exhibited: Sam Dorsky Gallery, New York City, Harvard University, Boston University, Northeastern, University of Massachusetts at Boston, Gallery at the Piano Factory, Boston Symphony Hall.

Doucette, Russell, Professor Emeritus of Fine Arts, Former Dean of Undergraduate Affairs, Massachusetts College of Art: A.B., M.F.A., Boston University; Certificate in Ceramics and Sculpture, Central Technical College, Brisbane, Australia; D.Ed., University of Massachusetts, Amherst; additional study at the Peabody.

Dunn, Sharon, Artist: B.F.A., Boston University; M.S.A., Massachusetts Institute of Technology.

Filiurin, Debra, Painter, Psychotherapist: B.S., New York University, New York; M.A., New York University, Venice Italy; Fulbright Grant, 1979, for Art Education & Art History.

Geraty, Peter, Bookbinder: Work exhibited by the Guild of Bookworkers, New England Chapter, 1982.

Goba, Bernard, Architect: Faculty, Chamberlayne Junior College; Graduate, Boston Architectural Center.

Goldstein, Malcolm, Composer/Violinist: B.A., Columbia College; M.A., Columbia University; Performances throughout North America and Europe: New Music America Festivals; Wiener Festwochen; Next Wave Series (BAM, NYC); Steirischer Herbst Festival, Austria; etc.

Gowan, Al, Associate Professor of Design, Coordinator, Graduate Design Program, Massachusetts College of Art: B.A., University of Missouri; M.A., Goddard College; Author of *Nuts & Bolts, Cases in Public Design*, 1980; National Endowment Design Fellowship, 1978; National Endowment Design Recognition Grant described in *Design Arts II*, 1981.

Graber, Jeffrey, Editor, S. Klein Newsletter: B.A., Wesleyan University; M.A., University of Maine.

Grabill, Video Artist: S.M.Vis.S., M.I.T.; Artist's Foundation award in video, 1981; Producer "New Images," 6 television programs for cable.

Hadingham, Evan, Writer, Archeologist: B.A., Cambridge University; M.A., Sheffield University; Author of books *Early Man & the Cosmos*, *Secrets of the Ice Age*, *Circles and Standing Stones*, *Ancient Carvings in Britain*.

Hamilton, Frances, Painter, Book Artist, Faculty at Wellesley College, B.F.A., M.A.T., Rhode Island School of Design; studied at Skowhegan School of Painting and Sculpture; Gallery Affiliations: Kathryn Markel, New York; Stavridis, Boston; Boston Now: Figuration, ICA, 1982.

Harlow, Rick, Artist: B.F.A., Massachusetts College of Art; M.F.A., University of Cincinnati; One-man shows at Clark Gallery, 1983; Van Buren Brazelton Cutting Gallery, 1980, 1981, 1983; I.C.A., Boston Now, 1981, 1983; Peter Miller Gallery, Chicago, 1984.

Hermann, Heinrich, M.Arch., Cornell University; Studied architecture at Academy of Applied Art in Vienna and Hoehere Technische Bundeslehr-und Versuchsanstalt.

Holland, John, Assistant Professor in Sound/Music: Founder/Director of American Soundgroup, 1975-present; Founder/Director Text-Sound Chorus, 1979-present; Computer Software Engineer, American Science and Engineering.

Housen, Abigail, Coordinator, Graduate Art Education Program, Massachusetts College of Art; Researcher: Ed.D., Harvard Graduate School of Education; Ed.M., Harvard Graduate School of Education; B.A., Wellesley College.

Imrich, Steve, Architect: B.A., Goddard College; M.Arch., Massachusetts Institute of Technology.

Isaacs, Henry, Assistant Professor of Painting, Massachusetts College of Art: B.F.A., Painting, Rhode Island School of Design; M.F.A., Slade School of Fine Art, University College, London.

Katan, Elleda, Arts Administrator & Teacher, Institute for the Arts: B.A., Columbia University; A.B.D., Columbia Teacher's College.

Keene, Sylvia Colard, Medical Illustrator: B.F.A., Massachusetts College of Art; C.M.I., Massachusetts General Hospital/Harvard Medical School.

Kelleher, Daniel, Professor of Painting: B.F.A., M.F.A., Syracuse University.



Faculty

for Professional & Continuing Education Courses

Keohan, Richard, Consulting Designer, Richard Keohan Associates; Area Coordinator for Industrial Design, Massachusetts College of Art; B.F.A., Rhode Island School of Design.

Klein, Alan, Sculptor: B.S., Southern Connecticut State College; M.F.A., Rochester Institute of Technology; 1974 National Endowment for the Arts (Artist in Residence Grant); 1976-79 N.Y. State Grant (Art Park); 1982 Fellow—Massachusetts Council for the Arts.

Kuegel, Robert, Artist: B.F.A., Massachusetts College of Art; M.F.A., Yale University.

LaCasse, Bernard, Painter, Designer: B.F.A., Massachusetts College of Art; Fellow, Center for Public Design; Exhibitions: University of Massachusetts, Murals, Cambridge, Massachusetts, Project Art Center, Provincetown Art Museum, Wistariahurst Museum, and Paul Creative Arts Center, University of New Hampshire.

Longacre, Janna, Assistant Professor of Fine Arts 3D, Massachusetts College of Art: B.F.A., Rhode Island School of Design, 1973; M.F.A., University of Michigan, 1977; Artist Foundation Fellowship Grant, Massachusetts Council on the Arts, 1981; Massachusetts College of Art Distinguished Service Award, 1980, 1982; Guest Writer, *Craft International*, 1982; Exhibits regularly throughout country.

Lucas, Frank, Senior Graphics Specialist, Ginn Publishing Company (Xerox); Graduated from Vesper George School of Art.

Mahoney, John, Cartoonist: B.F.A., Massachusetts College of Art; M.F.A. candidate, Instituto Allende.

McCarthy, Wladyslawa, Artist: M.F.A., Yale School of Art and Architecture; B.S., Tufts University; Diploma, School of the Museum of Fine Arts.

McFarlane, Bryan, Artist-in-Residence, Northeastern University; Visiting Lecturer, Institute of Contemporary Art; Studied at Jamaica School of Art; M.F.A., B.F.A., Massachusetts College of Art; work in collection of National Gallery of Jamaica; Gold, Silver and Bronze Winner, Jamaica Arts Festival; work in the collections of Canadian, British, and Guyanese Embassies; work in numerous international exhibitions.

McNamara, John, Painter: B.F.A., M.F.A., Massachusetts College of Art; Massachusetts Arts and Humanities Grant; National Endowment for the Arts Grant, 1981; "Boston Now: Abstract Painting," Institute of Contemporary Art, 1981; work exhibited in one-man shows at Cutler-Stavaridis Gallery, 1980, 81, 82, and "Exhibition Space," New York, NY, 1982.

Monafo, Janet, Artist: B.A., Regis College; National Endowment for the Arts Grant for Painting, 1982; One-man show at Allan Stone Gallery, New York, 1984; Group shows include: American Academy and Institute of Arts and Letters, New York, 1983; "Contemporary Portraits," Boston University, 1983; Smith Museum, Springfield, Massachusetts.

Morris, Ron, Photographer: B.A., University of Louisville; M.F.A., Massachusetts College of Art; Exhibited at Addison Gallery of American Art; Vision Gallery, Rhode Island School of Design.

Moss, Karen, Painter: B.F.A., Rhode Island School of Design; M.F.A., Tufts University, Boston Museum Program.

Nimmer, Dean, Associate Professor of Painting & Drawing: B.F.A., M.F.A., University of Wisconsin; Massachusetts College of Art Distinguished Service Award, 1979, 1982; Exhibits: Neilsen Gallery, Boston; Museum of Fine Arts, Boston; Institute of Contemporary Art, Boston; M.I.T.; Harvard University; Work in the collections of Nielsen Gallery and the Metropolitan Museum.

O'Connell, Thomas, Glass Artist: M.F.A. Candidate, Massachusetts College of Art; B.F.A., Massachusetts College of Art; Recent exhibitions at Azuma Gallery, NY; The Basement Gallery, Boston; Matrix Gallery, Austin, TX.

O'Hara, Jean, Theatrical Costumer; Mask-maker/Milliner: Studied at Syracuse University, London Branch; 20 years designing for Boston Opera, Boston Ballet, American Repertory Theater, etc.

Orlando-Vaughan, Lois, Art Director: B.F.A., Massachusetts College of Art; Design 25, Merit Award, Strathmore Graphics Gallery Award of Excellence; Olympic Point of Purchase Project won for 1984 Olympics in LA.

Ormrod, Pim, Artist, Teacher, M.F.A. Candidate, Massachusetts College of Art: B.F.A., Massachusetts College of Art; work exhibited widely including Haystack Gallery in Maine, DeCordova Museum, Harrah Gallery in New York.

Park, Christy, Assistant Professor, Art Education, Massachusetts College of Art: B.S., M.F.A., Ph.D., Ohio State University; Exhibitions of photographs and films around the country.

Peterson, Benjamin, Artist: A.B., North Carolina University; M.F.A., Hartford Art School, University of Hartford.

Rahilly, Paul, Painter: B.S., Tufts University; Studied at Art Students League of New York; M.F.A., Massachusetts College of Art; Grant Recipient for Painting, Massachusetts Council for Arts and Humanities, 1979; Group shows include: "Brave New Works," Boston Museum of Fine Arts, 1984; "Contemporary Portraits," Boston University, 1982; exhibits at the Sindin Gallery, New York City.

Regan, Felice, Designer, The Graphic Workshop: B.F.A., Massachusetts College of Art; Received Advertising Club of Boston Hatch Award, 1977; Received Art Director's Club of Boston Distinctive Merit, 1983; Received *Print Magazine* casebooks "Best Posters," 1984.

Richards, Rhonda, Filmmaker: B.A., The Evergreen State College; M.S. Candidate in Film Production, Boston University, School of Public Communication.

Rosenberg, Kay, Artist; Gallery Director/Consultant, The Gallery at OUI; Instructor, Bradford College: B.F.A., Philadelphia College of Art; M.F.A., Syracuse University.

Saberi, Mohsen, Artist: B.F.A., M.F.A., Massachusetts College of Art; Exhibited throughout Asia, Europe, and America.

Sandman, Jo, Artist: studied painting with Robert Motherwell and Hans Hoffman; M.A., University of California at Berkeley; M.A.T., Radcliffe College; three solo exhibitions at O.K. Harris Gallery; Boston dealer—Stux Gallery; work in major museum collections; Recipient of Massachusetts Artist Fellowship in Sculpture, 1984.

Schafer, Sandy, Graphic Designer: B.S., University of Cincinnati; M.S.A.Ed., Massachusetts College of Art; Faculty, Radcliffe Seminars Program; Faculty, Harvard University, Center for Lifelong Learning. Chairman of Board of Directors, Cambridge Multicultural Arts Center.

Schwalb, Susan, Visual Artist: B.F.A., Carnegie-Mellon University; USIA Travel Grant and Exhibition, 1980/1983; selected collections: Fogg Art Museum, The MacDowell/Colony; exhibited nationally and internationally; *Who's Who in American Art*, *Who's Who of American Women*.

Shell, Birgit, Assistant Professor, Massachusetts College of Art: B.A., University of Munich; M.A., Harvard University; Ph.D., Harvard University.

Small, David, Painter, Printmaker: B.F.A., University of Massachusetts at Amherst; M.F.A., Massachusetts College of Art; 1975, Ernst Fuchs Summer Seminar in Misch Technique, Austria; One-man shows at Handled With Care, Provincetown, 1984; Mills Gallery, 1984; Boston Center for the Arts.

Solomon, Philip, Filmmaker: B.F.A., Harpur College; M.F.A., Massachusetts College of Art; Received Artists Foundation Fellowship and New England Regional Fellowship, 1983.

Stark, Sandy, Faculty, School of the Museum of Fine Arts: B.F.A., Rochester Institute of Technology; M.F.A., Tyler School of Art in Philadelphia; Work in the collections at: Museum of Fine Arts; Harvard, Polaroid Collection.

Steinmetz, Leon, Author, Illustrator, Painter: Diploma, Moscow Academy of Art; First Prize Biennale of European Artists and Sculptors, Latina, Italy, 1973; CRRT Book Award for children's book *Hans Clodhopper*, 1975; Fellow of the Bread Loaf Writers' Conference, 1976.

Stribakos, Chris, Instructor in History, Massachusetts College of Art: B.A., Boston University; M.A., Harvard University; Ph.D. Candidate, Harvard University.

Sugarman, Nancy, Filmmaker: B.A., Smith College; M.F.A., Massachusetts College of Art; Institute of Contemporary Art Show, 1981; Award Winner New England Film Festival, 1980.

Tandy, David, Artist: B.A., Chelsea School of Art, Great Britain; M.F.A., Massachusetts College of Art; Exhibition at Helen Shlien Gallery, Boston, 1983.

Thornton, John, Artist: B.S.E., Princeton University.

Toale, Bernard, Papermaker: B.S., Carroll College; M.F.A., Massachusetts College of Art; M.F.A., South Illinois University; Spent 15 weeks visiting all U.S. hand mills; Author of *The Art of Papermaking*, 1981; Owner of Rugg Road Paperworks, Allston, Massachusetts.

Trompeter, Jack, Glass Artist; M.F.A. Candidate, Massachusetts College of Art; work exhibited and commissioned around the country; work published in magazine *Stained Glass* and in 1976 book *Stained Glass, A Basic Manual* by Clow and Clow.

Udovicki, Jasminka, Instructor of Sociology: B.A., University of Belgrade; M.A., Ph.D., Brandeis University; Fulbright Grants, 1969, 1971, 1977; Wien Scholarship.

Weinstein, James, Advertising Copywriter, Photographer: B.S., M.A., Northwestern University.

Wilson-Rae, Sherrill, Artist: B.F.A., Philadelphia College of Art; M.S.A.Ed., Massachusetts College of Art; one person exhibition, Barnstable, MA; Society of Illustrators Annual, City Hall, Boston.

Zerner, Charles, Artist/Illustrator: B.A., Clark University; M.Arch., University of Oregon; Hunt Institute/Carnegie Mellon University International Exhibition of Botanical Art; Massachusetts Horticultural Society; Works published: *Arts of Asia*, *Atlantic Monthly*, *Orientations*, *Encyclopaedia Britannica Educational Corporation*.

Zina, Joe, Artist, Co-Proprietor of Rugg Road Handmade Papers: B.A., Salem State College; M.A., Pennsylvania State University; Dancer and Choreographer, Susan Buirge Dance Theatre, Paris, and Louis-Nikolais Foundation, New York.



14 Policies

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Academic and Financial Information for Continuing Education Courses

Program of Professional and Continuing Education

The program provides the general public with graduate and undergraduate credit courses on a part-time basis and with special non-credit programs. Its offerings represent all areas of study in the college.

The credit courses are open to all adults including high school seniors. Students earn credit or have the option, if space is available, to register as auditors. The program offers many evening and some day courses each spring and fall about the same number of day and evening courses each summer. Course formats range from intensive one-week institutes to six and fifteen-week sessions.

The programs non-credit offerings are designed to provide easily accessible educational services to special groups: professionals in art, design, or related fields; students in high school, junior high, or elementary school; or adults who would like to investigate art and art processes for the first time.

Continuing Education faculty meet the same standards required of the college's regular faculty. About one third are also members of the regular college faculty.

Approximately 3,000 students take part-time courses each year. Their backgrounds range widely in age and ability. Their reasons for enrolling are equally diverse, including self-improvement, occupational advancement, skill development, and completion of degree program requirements.

The Professional and Continuing Education Program is self-funding; it is supported by its students' tuitions and fees. Its policies and procedures are established by the college.

Part-Time Credit Courses Academic Information Admission

All courses are open to adults, college age students, and high school seniors. Other high school students may register in any course on an audit basis or for credit with permission of the instructor.

Schedule and Descriptions

The schedule of part-time credit courses offered by the Continuing Education program is found in the centerfold of this catalog. Descriptions of the courses are listed by area on pages 6 and 7.

Independent Study

If a course appropriate to a student's needs is not offered in a given session, a student may apply for an independent study project.

The following application procedure must be completed within two weeks of the beginning of the session:

1. Develop in consultation with a faculty advisor (an approved continuing education or day school faculty member) a thorough description of the project and a proposed schedule of meetings.
2. Obtain an Independent Study Form from the Continuing Education Office.
3. Complete everything on the form above the line "Approved" and obtain the signatures of the faculty advisor and his or her department chairperson.
4. Complete a continuing education Registration Form. Indicate the course number as IS500.
5. Attach the white and pink copies of the Independent Study Form to the Registration Form and return them with appropriate payment to the Continuing Education Office. Keep the yellow copy.

At the end of the session the Continuing Education Office will forward the pink copy to the faculty advisor for grading purposes.

No independent study projects will be processed for less than three credits. No independent study projects will be processed later than two weeks after the beginning of the session.

Credit toward Degrees

Students planning to apply credit for Continuing Education courses toward a degree at Massachusetts College of Art or another college should contact the admissions office and/or the registrar's office of that college to ascertain the suitability of such courses for the desired degree program.

All courses are 3-credit unless otherwise marked. Courses numbered in 100-299 series may be taken for undergraduate credit. The 300-499 series may be taken for graduate credit only. Faculty will require completion of additional advanced projects from students seeking graduate credit.

Change of Credit Status

Once registered, students who wish to change from one level of credit to another (e.g., from undergraduate to graduate) or from audit to credit or vice-versa, must submit a completed *Add/Drop Form*, signed by the course's instructor, and accompanied by a \$5 change of course fee before the third class meeting.

Maximum Credits per Course

Any studio course may be taken two or more times up to a total of 12 credits by simply re-registering for the course.

Auditing

All courses can be audited if space is available or by the instructor's permission. Students who register for a course on an audit basis may, and are encouraged to, participate in all course activities; however, they will not receive formal evaluation of their performance and a record of their attendance will not appear on any transcript.

Evaluation

P—Pass: The designation signifying successful completion of the course requirements.

INC—Incomplete: A temporary designation meaning all course requirements are expected to be met, by the subsequent midsemester.

W—Withdraw: Signifies that the student withdrew from the course before the end of the semester. This designation will appear on the student's evaluation report at the end of the semester, but will not be recorded on his permanent transcript.

NC—No Credit, No Record: Signifies that the student's work was not acceptable in the course and therefore credit cannot be granted. This designation will appear on the student's evaluation report at the end of the semester, but will not be recorded on his/her permanent transcript.

Change of Course

A student who is already registered in a Continuing Education course may change a course by completing an *Add/Drop Form* available in the Continuing Education Office and submitting it with a \$5.00 change of course fee to that office. A student will be admitted to the requested course on a space-available basis or through the instructor's permission.

Withdrawal

A student may withdraw from a course by completing an *Add/Drop Form* available in the Continuing Education Office and submitting it to that office. Refunds are made according to the Schedule appearing in the "Financial Information" section of this catalog. A student who drops a course after the refund period should still complete and submit an *Add/Drop Form*. Failure to do so may result in an evaluation of No Credit instead of Withdrawal.

Cancellation

Massachusetts College of Art through the Office of Continuing Education, reserves the right to cancel any course which does not have sufficient paid enrollment to be self-supporting.

Transcripts

There is a \$2.00 charge for each transcript, including the first. Request transcripts 10 days before they are needed by mail or in person. Telephone requests cannot be accepted. A letter request should include the student's name (and student's name at time of enrollment, if different), address, home and work telephone numbers, social security number, dates of attendance, and list of courses taken.

Addition of Course

A student who is already registered in a Continuing Education course may add an additional course by completing an *Add/Drop Form* available in the Continuing Education Office and submitting it to that office before the fourth class meeting. A student will be admitted to the requested course on a space-available basis or through the instructor's permission.

Part-Time Credit Courses Financial Information

Tuition

Tuition is as follows:

Undergraduate	\$55 per credit
Graduate	\$65 per credit
Audit	\$45 per credit

Fees

All students, whether tuition exempt or not, must pay the photo I.D., registration, library, and student services fees; and, if required, lab fees.

Photo I.D.	\$ 1.00
Registration	\$22.00
Library and Exhibitions	\$10.00
Student Services	\$11.00
Late Registration	\$10.00
Change of Course	\$ 5.00
Lab	Varies by Course

NO FEES ARE REFUNDABLE unless the course is cancelled by the Continuing Education Office.

Financial Aid

Enrollment in the Program of Continuing Education at this college, as it is a non-matriculating program, is usually of itself not an adequate basis for BEOG grants, or NDSL or FISL loans.

Students who are matriculated in other degree-granting programs may be able to use financial aid granted on that basis.

Students whose tuition is being paid by a third party (e.g., Mass. Rehab., workman's compensation, private employer) must have a method and schedule of payment approved by the Continuing Education Office at the time of registration.

Unless covered by the preceding paragraph, no requests for delayed, deferred or partial payment of tuition will be honored by the Continuing Education Office. All costs must be paid in full at the time of enrollment.

Age-Based Exemptions

There is no tuition charge for persons 60 years of age or older, in courses where there is space available.

Veterans

Students whose only affiliation with an educational institution is through the Program of Continuing Education at Massachusetts College of Art will probably be found ineligible to receive Veterans' Administration Benefits as the Program is non-matriculating. Such students are eligible for the Commonwealth of Massachusetts Tuition Exemption, if they meet the following requirements:

1. are currently Massachusetts residents
2. have served in any branch of the armed services at least 90 days active duty between September 1, 1940 and December 31, 1946, or between June 25, 1950 and January 31, 1955, or between August 5, 1964 and May 7, 1975, or have served at least 180 days between February 1, 1955 and August 4, 1964.
3. have received a discharge other than dishonorable.
4. for Vietnam veterans, the DD214 must indicate a Massachusetts address as the point of entry.

Students meeting these requirements are exempt from tuition, but must pay all fees. A copy of form DD-214 must be presented when registering in person or submitted with a mail registration. A registration not accompanied by this form will be returned unprocessed.

Tuition Exemption Policy

Students who claim tuition exemption for any reason must do so at the time of registration. The program cannot refund tuition payment on the basis of retroactive tuition exemption.

Refunds of Tuition

To request a refund because of a withdrawal or because the college has cancelled a course, complete an *Add/Drop Form* available in the Continuing Education Office, and submit it to that office. Withdrawals by telephone cannot be accepted. Withdrawals by mail are accepted, but the effective date of withdrawal is the date the letter is actually received by the Continuing Education Office.

The refund schedule follows:

- 100% of tuition before the 1st class meeting.
- 90% of tuition before the 2nd class meeting.
- 50% of tuition before the 3rd class meeting.
- NO REFUNDS after the 3rd class meeting.

Please note that no fees are refunded unless the course is cancelled by the Continuing Education Office. A student who drops courses forfeits all fees.

Processing of refund checks is handled by the Office of the Comptroller of the Commonwealth of Massachusetts and takes a minimum of six weeks.

Refunds for MasterCard and Visa are credited to your account.

Late Fee for Matriculated Degree and Certificate Candidates

In order to guarantee spaces in required courses in our five degree and certificate programs, we must insure that matriculated students register during established registration. To do this, we must establish a matriculated student late fee of \$25.00.

Registration deadlines for students accepted and enrolled in degree and certificate programs vary. Such students should obtain registration information from their specific program coordinator.

Registration

Important

No cash can be accepted. No fees can be refunded unless the College cancels the offering. Read the tuition refund policy on page 14.

Use this form if you are

a continuing education student (*not matriculated in a degree or certificate program*) or a full-time B.F.A. program student.

Obtain a special form

from your advisor or the college registrar if you are matriculated in any of these programs: Part-Time B.F.A., M.F.A., M.S., Teaching Certification, Graphic Design Certificate.

Options

Students may register by mail, in person, at the office, or by telephone (MasterCard and Visa only). Refer to the Calendar on page 11 for time schedule.

Instructions

Read the sections of the Catalog entitled "Academic Policies" and "Financial Information" first. Complete all information in the form. All information must be complete and correct in order to assure you registration in the program. Incorrect or incomplete forms can **not** be processed and will be returned.

Payment may be made by personal check, bank check or money order (do not send cash) made out for the **TOTAL** amount and payable to **Massachusetts College of Art**. If your payment is incomplete or incorrect, the registration form and the check or money order which accompanied it will be returned without having been processed by Continuing Education. Your position in class will not be held.

Payment may also be made by charging the **TOTAL** amount to your MasterCard or Visa account; write your account number and expiration date on the lines indicated at the bottom of this form. You may also register by telephone using your MasterCard or Visa account.

A penalty fee of \$10 will be assessed for any check not honored by the bank, or for any MasterCard or Visa account not honored.

Send completed form & payment to:

Continuing Education
Massachusetts College of Art
6th Floor, Tower Building
621 Huntington Avenue
Boston, MA 02115

731-0275 (or 232-1555)

Complete Postcard Form to Right

If you complete the postcard form to the right, you will receive a postcard confirming your registration and classroom assignment (a separate card for each course) during the fourteen days prior to the first class. If you don't receive a card by 5 days before the course begins, call 731-0275.

Last Name _____, First Name _____

CIRCLE ONE RESPONSE FOR EACH QUESTION

Where did you hear about Continuing Education at MassArt? library school system Globe Herald Art New England
Phoenix radio mailing list other newspapers friends Public Service Announcement

Highest diploma received: 8th Grade 12th Grade Bachelor's Degree Master's Degree Doctorate

Sex? Male Female

Is this the first time you have taken a course here? yes no

Affirmative Action Survey (This information is requested to help the college meet requirements of state and federal affirmative action regulations. Your cooperation is voluntary.) Please circle all appropriate responses.

American Indian Asian Black Caucasian Hispanic Other Physically-Handicapped

CREDIT STATUS

U Undergraduate Credit. Available for all credit courses numbered below 500, to students who have completed at least their junior year in high school. Tuition is \$55 per credit.

G Graduate Credit. Available for all credit courses numbered 300 and above, to students who hold an undergraduate degree and who complete additional assigned course work of high quality. Tuition is \$65 per credit.

A Audit Status. Available on a space available basis in all credit courses. Students participate fully in course activities but receive no formal evaluation and no record of their participation. Tuition is \$45 per credit.

S Special Program Fee. Varies with each non-credit special program. Student pays only fee in the description of the program.

Course Number	Section Code	Circle One:	Course Title	Instructor	Number of Credits	Tuition or Special Program Fee	Lab Fee
			UGAS			\$	\$
			UGAS			\$	\$
			UGAS			\$	\$
			UGAS			\$	\$

TUITION AND FEES No fees are refundable. Tuition is refunded only as described in the program's catalog.

FOR COURSES	Credit Tuition	.....	\$	_____
	Audit Tuition	.....	\$	_____
	Lab Fee(s)	.....	\$	_____
	Registration Fee	.....	\$	22.00
	Library & Exhibitions Fee	.....	\$	10.00
	Student Services	.....	\$	11.00
	I.D. Fee to be paid by all students every session	.....	\$	1.00
FOR SPECIAL PROGRAMS	Late Reg. Fee (\$10.00)	.....	\$	_____
	Total Special Programs Fees	.....	\$	_____
TOTAL		.....	\$	_____

FOR OFFICE USE ONLY

date rec'd _____
check # _____
am't pd \$ _____
rec'd by _____
booked by _____
confirmed by _____
voucher value _____

Today's Date - -

MasterCard # or Visa # _____ exp. date _____

NAME LAST FIRST M.I.

ADDRESS NO. & STREET

CITY STATE ZIP

TELEPHONE # - (HOME) - (WORK)

SOCIAL SECURITY # - -

PROGRAM Circle: (1) only continuing education (2) full-time BFA

PAYMENT Circle one: (1) paying tuition (2) exempt from tuition **Tuition Exemption** Circle one category and provide documentation: 60+ years of age
state college employee community college employee other qualified state employee
qualified veteran full-time B.F.A. with Registrar's permission other

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Massachusetts College of Art
621 Huntington Avenue
Boston, MA 02115

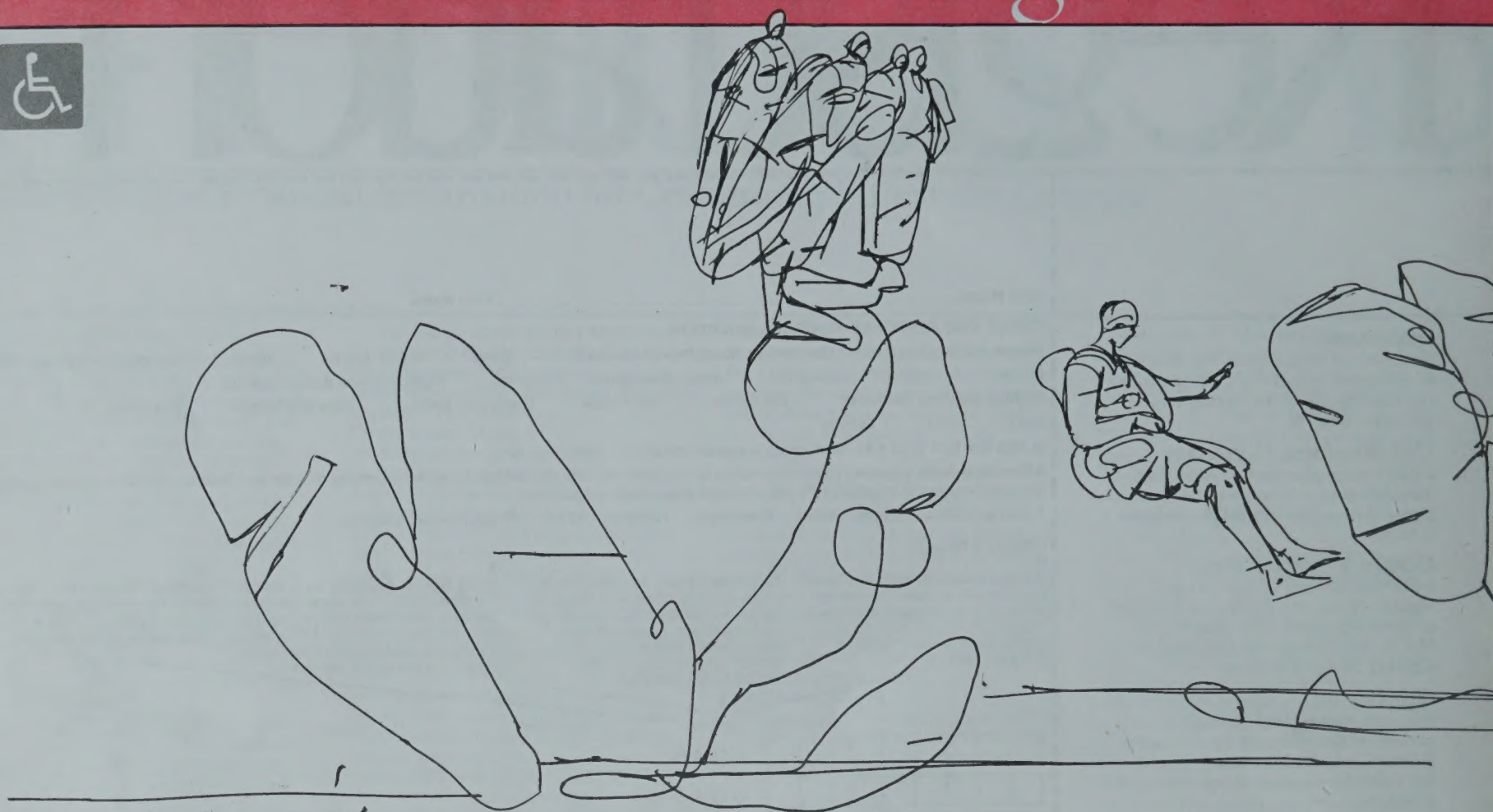
NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Course Number	Section Code

Professional & Continuing Education



Tom Olvera

Continuing Education
Massachusetts College of Art
621 Huntington Avenue
Boston, MA 02115

Massachusetts College of Art Fall '84